

TWENTY-EIGHT PAGES



THE NEW YORK



# DRAMATIC MIRROR

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WALTER D. GREENE.





The Man in the Box-Office has gained a reputation for being an all round crank. I am afraid that we Matinee Girls are responsible for much of his bad humor, for we all want seats in the middle aisle with no posts in front, and of course the demand exceeds the supply.

Then we lose our hats, our gloves, our jewelry, veils, pocketbooks and umbrellas, and we go to him for them and act as though we were not quite sure that he hasn't them secreted somewhere.

And a long-suffering box-office man had a Matinee Girl approach him gently one afternoon recently and purchase a seat in the orchestra from which she purposed that little Fido should enjoy the play.

This, as he said, was the blow that almost killed him. And his finish came as the girl began to cry when she found out that she would not be allowed the company of her pet.

"I never heard of such an outrage," she said indignantly, "and I think you are a mean old thing! Come on, preshush, darling lamb! Come on, muzzer's wittle wosebud! I'll take 'ee to the Eden Musee!"

Belasco's new Japanese playlet is the prettiest thing in town just now. It is dainty as a painting on a fan, with exquisite pathos and romance and poetry in it.

One of these days I think we shall all wake up and realize the wonderful field this Japanese subject opens up in literature and the stage.

We that are so sadly short of comedy that we write our farces about bedsteads and rooms that are all doors, neglect the chrysanthemum beds of old Japan, rich with bloom, with romance fresh as a flower, with comedy inimitable, with tragedy dark, terrible, mysterious.

Then the costuming, the stage settings, the outdoor bowers of floral glory in which the heroes and heroines of Japan live their toy lives—we had it all in The Mikado, but The Mikado was like a jewel box over full with treasure.

And we fickle, foolish ones have put The Mikado away as too old, and are singing coon songs! Just harken in your memory a minute and listen to The Mikado songs—songs with words full of wit and music full of tones.

But The Mikado, great as it was, was only comic opera and burlesque. When we get at the real lives and loves of these bric-a-brac people, who live in perpetual Posterland, we shall be sorry for lots of things we laughed at in our dramatic infancy.

On this subject Dr. W. E. S. Fales, who was vice-consul to Amoy and who has lived in Japan and declares the people to be the most delightful in the whole world, writes me:

I recommend you to read Lafcadio Hearn's Letters and a little book called "Things Japanese." If you are too lazy or too busy to hunt them up, here are a few points:

Japanese in flirting or making love do not kiss nor speak of kissing.

A Jap girl thinks it funny when an Occidental kisses her. She laughs and asks what for—why and wherefore?

Japs use many terms of endearment, more than our most sentimental swains.

A Jap girl encourages a suitor by smiles and nods and bows; by shaking her own hand; by wearing certain flowers in certain prescribed or conventional ways, and by self-deprecatory and rather stilted terms.

The person speaking is always "humble," "subject," "unworthy," "insignificant," "undeserving," "poor," "base," "mediocre," "common."

The person addressed is "noble," "exalted," "lofty," "magnanimous," "serene," "most excellent," "enviable" and "beneficent."

Or—

I am a maiden lady of forty-six hard Summers and have lived a blameless life, the breath of scandal never having touched my name. I began to take life seriously in my early infancy, refusing to be brought up on the bottle or wear pink worsted shoes. I thought it rude to bite my toes. As I grew older nothing occurred to turn my thoughts to lighter themes. I entered your theatre while on a visit to New York recently, having some patchwork quilts which I desired to donate to the heathen, and being directed to your place as the locality where I would find worthy recipients of my gifts. I laughed so that the pins all fell out of my hair and the books and eyes in my waist unbumped themselves through my merry contortions. I have returned home and am now the talk of the village. The men of the place have all left their families to sit around and hear me tell of the jests that you spring, and I am arranging a Sunday-school entertainment on similar lines.

Mr. Brandon Tynan, of the Players, last week sent me a photograph of a charming bit of pen and ink work illustrating the work of a poet of Syracuse, the city that gave us Edna May and which seems well stocked with clever persons.

The idea of the verses is a very pretty one. It seemed to me as I read and studied the picture that it might be made into a charming monologue with the addition of some sentimental music as an accompaniment.

A man is at his club, on one of those festive days when the clubhouse deserted is the saddest sort of a place for a bachelor to pass a holiday. This bachelor is sitting by the fire solilo-

quizing, when a letter comes in signed "Your Dear Old Chum," and he travels back in fancy through "firelight land" with his old sweetheart, picturing a canoeing trip in the Adirondacks so admirably that you can hear the paddles cut the water and scent the orchids and the "pink-white laurel."

It is called "An Evening with Your Dear Old Chum," and it is splendid material for a monologue. We get too little of sentiment of the right sort in the theatre nowadays, and it's as refreshing as the breath of the pines to come across some of it that isn't covered up by a sort of conscious apology for its existence that speaks too loudly through the lines of modern poetry.

In a book of old verses the other day I came across another poem that would lend itself gracefully to dramatic uses.

A bachelor is dressing for a dance when an old friend of his drops in but is almost snubbed by the host, who is extremely anxious to get away to the german, where he expects to meet some special divinity.

He tells his friend to make himself at home, gives him a bottle and cigars, and hurries out. The cab door slams and the guest sighs, thinking that he has lost all his old ardor for dancing or lovemaking because of some little quarrel with an old sweetheart.

He lives over the old life in his soliloquy, and as he muses he sees an open letter on the table which tells his vanished host that the very girl he has been thinking about will be at the dance. It says, "She once was engaged to your friend."

In a moment the man, musing over his lost youth, is transformed. He rushes about,

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And somehow, when I take her dimpled hand Within her flower-decked home, with fragrance rife, I can't help feeling, as confused I stand, As though I knew some secret of her life. She is so fair, so lovely, that I long To lead her from that primrose tinted way On dimmer, deeper, darker paths along Where life is not an endless rainy day: For even when the others all have gone, And she and I alone in converse sweet, I can't forget those lurid hose upon Her shy, reluctant, but now famous, feet!

Once more we must take off our hats to Weber and Fields and their merry men and maids for a programme of genuine fun—the kind that makes one's sides ache from much laughter.

There is no need to question why we laugh. It is enough in this world of days that are sometimes dreary and of bills we owe and things that go wrong, and of people that disappoint us and folks whom we disappoint, that there is opportunity to garner and amass unto ourselves a few hours—golden hours, as Richard Le Gallienne would call them—in which our souls forget to be sad over life's problems and the unvarying fidelity with which every ideal we set up calmly topples off its pedestal, preferring the earth to the stars.

But Weber and Fields' shows are like mustard plasters made of mirth and madness, mixed with music. That's why they draw. But they are good for everything. I think it would be a brainy thought for the two comedians to collect a book of testimonials which would read something like this:

I suffered constantly from an ingrowing disposition and sharp, shooting pains in the back of the neck, with hallucinations, continual sleepiness and an absence of sudden flushes that

quizing, when a letter comes in signed "Your Dear Old Chum," and he travels back in fancy through "firelight land" with his old sweetheart, picturing a canoeing trip in the Adirondacks so admirably that you can hear the paddles cut the water and scent the orchids and the "pink-white laurel."

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IRMA LA PIERRE.

caused me to lose all my money at poker. Some one suggested that I try one of your shows. I am a bow man. I never sleep now, and my neck is rubber from throwing it back in constant laughter. My disposition is all that can be desired. My luck has changed, and if I entered myself as a prize baby at a county fair, I couldn't help winning.

Or—

I am a maiden lady of forty-six hard Summers and have lived a blameless life, the breath of scandal never having touched my name. I began to take life seriously in my early infancy, refusing to be brought up on the bottle or wear pink worsted shoes. I thought it rude to bite my toes. As I grew older nothing occurred to turn my thoughts to lighter themes. I entered your theatre while on a visit to New York recently, having some patchwork quilts which I desired to donate to the heathen, and being directed to your place as the locality where I would find worthy recipients of my gifts. I laughed so that the pins all fell out of my hair and the books and eyes in my waist unbumped themselves through my merry contortions. I have returned home and am now the talk of the village. The men of the place have all left their families to sit around and hear me tell of the jests that you spring, and I am arranging a Sunday-school entertainment on similar lines.

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brushes his hair and puts a flower in his coat, directs a cab to be called, and when the man asks for his message he says: "Just tell him I'm off to the german to dance with the friend of his friend!"

Of course there are splendid possibilities in this for an extremely taking little sketch, and the climax is delightful.

#### THE MATINEE GIRL.

#### IRMA LA PIERRE.

On this page appears a portrait of Irma La Pierre, who has recently won attention for her acting as Anna Moore in Way Down East. Miss La Pierre first went on the stage about four years ago at the age of fifteen. She is believed to be one of the youngest of leading women in emotional work. Her first appearance was in the company of the late Augustin Daly, who, upon Miss La Pierre's appearance before him as reader, entered into a three years' contract with her. She remained in the Daly company for two years and a half, appearing in a number of parts. Leaving the Daly management, Miss La Pierre took an engagement to play the slave part in A Bachelor's Honeymoon on the road. She closed last season under the management of La Shelle and Rankin in The Bonnie Brier Bush. This season Miss La Pierre was engaged for the part of Anna Moore in the traveling company appearing in 'Way Down East. Critics in various cities have highly praised her work in this role. Her acting is intelligent, sincere yet restrained, and she secures effects without exhausting her powers. For an actress so young she may be said to be unusually promising.

#### SNOW WRECKS THEATRE.

The weight of the snow that fell on its roof during the recent blizzard caused the caving-in of McKee's Opera House, Montour Falls, N. Y., on March 3. No one was injured, but the theatre was totally wrecked.

#### GOSSIP.



Arthur E. Moulton, the well-known comedian, who died on Feb. 27, at his home, Moultonboro, N. H., is pictured above. An obituary notice of Mr. Moulton was published in last week's Mirror.

Stuart Robinson will terminate his season at the close of his New York engagement.

Will Nankville has purchased from Fred Darcy his Boer melodrama, The Prodigal Parson.

Liebler and Company have taken two more offices on the fourth floor of the Knickerbocker Building, and now occupy all the offices on that floor.

The Runaway Girl will be revived at Daly's Theatre, April 30, for a Spring season run.

Alma D'Alma sailed recently for Italy, where she will spend several months in travel.

E. D. Price has arranged to sail for Europe, May 26, for a five weeks' vacation.

Edwin T. Emery is resting in New York for a few weeks before filling special engagements in the West.

The Ferris Comedians have broken the record of the Lyceum Theatre, at St. Joseph, Mo., for week stands, having played two engagements this season to excellent business.

During a performance of Man's Enemy at the Griswold Opera House, Troy, several nights ago, a man in the orchestra became so excited when the poor tool of the villain tried to put brandy down the hero's throat by foul means that he arose and frantically cried: "Don't drink that!"

Grace Freeman, not Grace Atwell, is playing the title-role in A Colonial Girl. Miss Atwell filled the role only a week during Miss Freeman's absence in New York.

The Fun in a Boarding School company returned from Holyoke, Mass., for two weeks to reorganize, and will go out again under the management of E. A. Wall. Lesardo Brothers joined the company at Holyoke on Friday.

Tony West closed with The King of Rogues, Feb. 24, and opened with The Dairy Farm, Feb. 26, to play Joel for the rest of the season.

Ada Rehan's tour, beginning this week in Baltimore, will continue for ten weeks and will extend to New Orleans and Denver.

Charles Dickson will tour next season in a new play by Charles Klein entitled The College Campus. It is said that this play will contain as great a novelty as was seen in the second act of Mistakes Will Happen, which play, by the way, will be continued next season, as it is considered to be an excellent "repeater."

A benefit for the American and British Red Cross societies will occur on March 22 at the Metropolitan Opera House.

Von Hornstein's dramatic legend, Buddha, was produced last week with unusual success at the Court Theatre, Munich.

Martin J. Dixon contemplates remodeling the old Ice Palace at 107th Street and Lexington Avenue, in this city, and opening it as a popular price theatre next season.

A divorce was granted in this city last week separating Mrs. Sallie Canfield from her husband, Francis R. Canfield (Eugene Canfield).

The company now touring in At the White Horse Tavern will return to New York next week to rehearse its sequel, Twelve Months Later (Als Ich Wiederkam), underlined for the Madison Square Theatre on March 26.

May Galyer, who plays the servant in Coraile and Co., at the Madison Square Theatre, is the daughter of the late Jack Gallagher, once of the New York Sun.

Press Eldridge, Jr., has written a waltz song for Kenyon Bishop.

Now that the dramatization of novels has become a fixed factor in current stage production, a new feature is contemplated in the possible dramatization of pictures. Daniel Frohman has begun negotiations with Charles Dana Gibson with a view to presenting a play based upon Mr. Gibson's series of sketches called "The Education of Mr. Pipp," that have appeared in Life. Harry B. Smith, it is said, probably will undertake the task of building a play upon the pictures, and the production, it is whispered, may be seen at Daly's Theatre after the regular stock season at that playhouse.

Walter Sanford filed a petition in bankruptcy recently, with liabilities of \$35,000 and assets represented by scenery valued at \$300, upon which, however, \$1,250 is due for storage.

Phoebe Davies may star next season in a new play by W. A. Brady and Joseph R. Grismar.

Judgment for \$942 was entered in this city on March 2 in favor of Charles H. Johnson, who has an assigned claim for money loaned and against the Earl of Yarmouth (Eric Hope).

Stage-Manager John H. Tuill, of English's Opera House, Indianapolis, has declined an offer from Sir Henry Irving to join his company.

Lisle Leigh has made a distinct hit as Mary Barden in The Village Postmaster.

The Prince of Wales, as Grand Master of the Grand Lodge of Free Masons of England, has conferred upon the Hon. C. E. Davies, M.L.C., Grand Master of Free Masons in Tasmania, the honor of Past Grand Warden of the Grand Lodge of England. Hon. C. E. Davies is the owner of the Theatre Royal, Hobart, Tasmania, and controls the Hobart Mercury and Tasmanian Mail. His youngest brother, David Davies, is a member of the theatrical profession in this country.

Marie Lamour accepted last week a new comedy by Wilfred Clarke, author of her present play, A Wise Woman. The play is as yet unnamed. It will probably be produced next season, when Miss Lamour will be supported again by Frederic Murphy.

Bolesay Kiralfy, who was charged in Paris with converting properties belonging to the Columbia Theatre, has been exonerated by a magistrate, and is suing for 10,000 francs damages.

Augustus Pitou is writing a new play for Chauncy Olcott that will be produced early next season.



# IN OTHER CITIES.

## SAN FRANCISCO.

After an absence of twelve years Denman Thompson is once more in "Travis." The veteran actor opened a two weeks' engagement at the Columbia. Although other players have brought The Old Homestead to San Francisco, and off since Thompson was last here, the place seems to draw, and the representation of the original Joshua Whitcomb was the signal for a regular scramble for seats. The week of the engagement is past, and still the box-office is booming. Needless to say, Thompson's Joshua is as interesting as ever. The play is handsomely mounted, and there are some realistic effects, notably in the crowd scene and the tableau of Heuben and Happy Jack's slough ride.

Maggie Moore and her co. of Australian players occupied the boards at the California 25-3. The Silence of Dean Matfield and Mrs. Quinn's Twins were the plays produced. In the first named the title-role was taken by H. R. Roberts, a young actor, with a fine stage presence and an excellent voice. Church plays, also, are not popular in San Francisco; people would like to see Roberts in more congenial roles. Maggie Moore received a hearty welcome. Her Anacostia Whelan Quinn was an excellent piece of Irish comedy. On the whole it was a successful engagement. Dark-eyed Russia 4.

The popular stock co. playing at the Alcazar put on The New South 26-4. The play was well suited to the co. Ernest Hastings played Captain Ford very well indeed. The same co. can be said to have played in Georgia Gwynne. George Webster was effectively villainous as Colonel Fitzhugh. Jeffrey Williams had a commendable role in General Gwynne, and was much liked. The remaining cast did good work, notably Marie Howe and Laura Crews. People all enjoyed a hearty laugh at Never Again 5.

The Little Eye still draws crowds to the Tirolli. No signs of a Joseph Murphy. Aladdin, Jr. enjoyed a good run at the Grand. It has been withdrawn, and The Girl from Paris will be presented 5. Walter Moreno has just returned from the East, and announces that he has secured a number of first-class attractions. We are promised some good music soon. Padewski is listed at the California, to arrive shortly. At the same house, beginning 5, six concerts are to be given by the Madame Gadecki, David Blaphan, and Walter Damrosch combination.

FRED S. MYRTLE.

## MILWAUKEE.

Corinne opened a week's engagement at the Alhambra 4 in The Little Host to a good house, considering the disagreeable weather. The character comedienne's infectious mirth delighted everybody, and she and her supporting co. were warmly applauded. The Little Host is a good vehicle for the display of Corinne's talent, being much in the nature of a vaudeville performance. The clever character nurse of R. E. Graham, and the singing of Ruth White, who possesses a fine soprano voice and striking physical charms, deserve favorable mention. The Highwaysman 11-17.

A fierce storm affected business at the Academy, when the Thelma House appeared in the Lady of Lyons, but a fair-sized audience made up in enthusiasm what it lacked in numbers. Eugene Moore as Claude Melmette, and Eva Taylor as Pauline played with commendable manner, and the play earned much applause. Exceptionally good portraiture was given by William Verance as Damas, John M. Belmont as Beaumont, and R. C. Chamberlain as the Landlord. The remaining roles were admirably filled by Donald Bowles, Edgar Baume, Samuel Lewis, Leona Noble, Julia Blanc, and Mary Emerson. The action was elaborate. An Enemy to the King 12-17.

At the Bijou Murphy began a week's engagement 4 to a well-filled house. The play was the opening bill, and the familiar play greatly pleased those present, and aroused plenty of hearty applause. The Kerry Girl will be given 5-10. Rose Melville in his Hopkins 11-17.

Sporting Life at the Davidson 4 drew a goodly number of people, and received a very warm welcome. The cast is almost the same as that of last season, and the play was produced on the same magnificent scale. Joseph Kilgour, Frank Burbeck, Joseph Wheeler, Charles Gutthold, Fred Strong, Elita Proctor, Orla, Francis Stevens, and Adelaide Warren essay the principal roles, and the minor characters are in good hands. House dark indefinitely.

At the Palace Liebel was given by the stock co. 4 to a well-filled house. Wohlfahrt is announced for 7, and Dr. Trompeter von Backingen will be presented 11 for the benefit of Albert M. Meyer, the popular leading man of the co. The concert given at the Palace 5 by Petcheloff, Elia Ruzger, Hamburg, and Lachmann was a brilliant success, and was largely attended despite the bad weather. The affair was a rare musical treat.

Dave Lewis in his grotesque and very clever impersonation of Hans Nix in The Telephone Girl, scored a pronounced hit at the Bijou last week. Frederick Paulding completed a full year at the Academy, February 27, and has been engaged by Manager Thelma House for the year.

CLAUDE L. N. NORRIS.

## PORTLAND, ORE.

At the Marquam, February 22, the Marquette Dramatic Club, of Portland, comprising Charles M. and Mrs. Mary Richards, Henry Coffey, Bruce Stuart, R. M. Parks, Mrs. Cora C. Coffey, L. F. Clark, Lois McCoy, Ella Hoy, and Ida Jensen, gave a very successful performance of The Little Host. The play was presented on a packed house. The third concert of the Portland Symphony Orchestra, under the direction of Charles Brown, 1, drew a well-filled house. Don Zan was the soloist. Beethoven's third symphony, Eroica, was selected for the occasion. A remarkably pleasing feature of the programme, which was excellently varied, was the dream pantomime music from Hansel and Gretel.

Too Much Johnson at Corday's week ending Feb. 24 was well patronized. The Augustus Billings of Mr. French was about the most creditable thing Portlanders have ever seen him do. The advent of the Fraxley co. 25, beginning a three weeks' engagement, proved a particularly pleasing event. The first part of the week The Sporting Duchess was given. The Countess Gucki followed. To both plays were full houses. It cannot be said that this is the strongest co. with which Fraxley has surrounded himself. It is stronger in women than in men, but nevertheless, collectively considered, it is an interesting co. Especially noticeable are Keith Wakeman, Mary van Buren, Phoebe, Lillian Pearl Landers, Marion Barney, and Minnette Barrett. Harrington Reynolds, Francis Byrne, J. R. Amory, Clarence Montaine, Wallace Shaw, George Gaston, Harry S. Duffield, Frank Matthews, Clarence Chase, Thomas Phillips, Harry Atwood, and T. Daniel Fraxley. The co. opened 3 in Madame Sans Gene before a full and delighted house.

At the Metropolitan, week ending Feb. 19-24, the Metropolitan Theatre Stock co. began an indefinite engagement in O'Brien, the Contractor, with Charles W. Pierce, and Georgia Cooper as Cicely. The week of 25 The Red, White, and Blue was put on, and played to fine patronage. Rip Van Winkle 5 to large attendance.

A delightful production of The Sporting Duchess, notice on her initial appearance, who created much interest. Barrett, known to Portlanders as Minnie Smith, the role of Mary Alymer in The Sporting Duchess was sustained most commendably. O. J. MITCHELL.

## PITTSBURGH.

The Alvin has John Drew in The Tyranny of Tears 5-10. The audiences are small. Next week Mr. and Mrs. Kendal.

On the Strike of Twelve is drawing well at the Bijou 5-10. A highly sensational, Richard Quilter, a Pittsburgher, and John H. Mack pleased the audiences with some clever songs, dances, and band solo.

The Daily Farn 12-17. An elaborate production of Quo Vadis in the offering of the Grand Opera House Stock co. 5-10. There is more of the spectacular in this than anything that has been put on at the Grand this season. There are five acts and eight scenes. The scenery is massive and beautiful, the costumes are correct, and the lighting is manipulated. James E. Wilson is seen as Vindex, Henrietta Crossman as Lydia, William Beach as Petronius, Thomas H. H. as Nero, and Robert Ransom as Nero. The part of Ursula, the giant, Duncan is satisfactory. The remainder of the co. make the most of minor roles. The house is packed at every performance, and the management has decided that the business justifies continuing the play a second week.

Benjamin Chapin gave a reading of Cyrano de Bergerac at Carnegie Music Hall, Allegheny, 3. The Pittsburgh Orchestra gave the last of its series of concerts in Allegheny at Carnegie Music Hall 4. Louis Helms, "cello," was the soloist. The Muzart Symphony Club of York, gave a concert at Carnegie Music Hall 4, and on 12 will give one at Carnegie Music Hall, Allegheny. Marie Brenna, soprano, was the soloist at the last of the series of Pittsburgh Orchestra concerts at Carnegie Music Hall, Pittsburgh, 6, 10.

L. W. MENDENHALL.

## COLUMBUS.

Because She Loved Him 50 was at the Southern 3. The Village Postmaster 40 well 7. Archie Boyd, James Brackley, and Edith Barker, were excellent. William H. Crane, Viola Allen 12-13. Children of the Ghetto 14, 15. John Drew 18. Hearts of Oak 17.

Caught in the Web made quite a hit at the High

Street 1-4, and played to good business. James Casewell, in the leading role, excellent. Hearts of Oak, with Dorothy Lewis, did good business 5-7. The play is interesting, and the supporting co. good. A Hot Old Time 12-13. The Gay Masquerade 15-17. The Irish Burglars drew well at the Grand 1-3. The play is interesting, and the supporting co. good. The Irish Burglars drew well at the Grand 1-3. The play is interesting, and the supporting co. good. The Irish Burglars drew well at the Grand 1-3. The play is interesting, and the supporting co. good.

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## ST. PAUL.

The Highwaysman was presented at the Metropolitan Opera House 4-7. The sparkling and catchy music was well sung by an excellent co., headed by Katharine. The play is interesting, and the supporting co. good. The Highwaysman was presented at the Metropolitan Opera House 4-7. The sparkling and catchy music was well sung by an excellent co., headed by Katharine. The play is interesting, and the supporting co. good.

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## PROVIDENCE.

Frank Daniels opened at the Providence Opera House 5 in The Amer. Seldom has a co. been so really welcomed. The opera went with a snap, and nothing short of perfection could be expected. The opera was presented at the Providence Opera House 5 in The Amer. Seldom has a co. been so really welcomed. The opera went with a snap, and nothing short of perfection could be expected.

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## JERSEY CITY.

A Day and a Night was presented at the Academy of Music 5-10 to a good house. An excellent co. was employed. Charles L. Warren, as the breezy Commodore, is very good. Frank Deane, as the lawyer, is very good. The play is interesting, and the supporting co. good. A Day and a Night was presented at the Academy of Music 5-10 to a good house. An excellent co. was employed.

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## LOUISVILLE.

The German Comedy co. from Cincinnati occupied Macaulay's presenting Paganini to large business. Viola Allen 8.

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## NEW ORLEANS.

Why Smith Left Home was at the Crescent 4-10, and drew well during the week. The performance was satisfactory. The play is interesting, and the supporting co. good. Why Smith Left Home was at the Crescent 4-10, and drew well during the week. The performance was satisfactory.

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## BUFFALO.

Sarah Cowell Le Moyne, in The Greatest Thing in the World, was the star 1-3. The star was won favor by her admirable work. The play is interesting, and the supporting co. good. Sarah Cowell Le Moyne, in The Greatest Thing in the World, was the star 1-3. The star was won favor by her admirable work.

done by Marie Cahill and Raymond Hitchcock. W. T. Carlton and W. E. Philp did not have much success. Jefferson De Angelis 8-10. Mildred Holland 12-14.

The Dairy Farm appeared at the Lyceum 5-10 to big business. It is a strong drama, and James H. Wallick, who made his first appearance here in some years, gave a finished and studied performance, and shared the honors with Eleanor Heron, the author. Paul Taylor, of the support, deserves special mention. A Stranger in New York 12-17.

The Robinson Stock co. revived T. C. at the Empire 5-10, and good business resulted. The management has gathered together an exceedingly good co., which gave the best presentation of the old drama seen here in years. RENNOLD WOLF.

## KANSAS CITY.

Because She Loved Him 50 was presented before at the Coates Opera House 5-7. Pudd'nhead Wilson, with Burr McIntosh, was the attraction 9, 10. In the title-role Mr. McIntosh made an excellent impression. The co. was the same as last year, and the management was thoroughly successful. Frederick Ward 12-14. Philharmonic Orchestra 11.

The Wind was presented at the Grand Opera House 10-17. The Lottery of Love was put on by the Woodward Stock co. 4-10. The co. did fairly, and crowded houses were the rule. Quo Vadis 11-14.

Gertrude Concanon gave a delightful piano recital before a large audience at Pepper Hall 9. Sousa's Band drew two audiences of over 10,000 people each 4. His music was delightful and the crowds were greatly pleased.

Ground has already been broken at, and the old buildings are being removed from, the land at Twelfth and Central Streets, where the Butler Brothers' new Standard Theatre is to be erected during the summer. An amusement park is to be opened by the Butler Brothers June 1, in the East Bottoms district. A band stand, electric fountain, and out of door vaudeville stage are to be erected, and it is expected that the resort will prove popular, as it is so much closer to the city than any of other similar resorts. H. Willard will be the manager.

FRANK R. WILCOX.

## INDIANAPOLIS.

Carmen, as given by the Grand Stock co. 5-10, was a notable success. The entire co. was seen to an advantage, and the scenery and costumes were of a very elaborate nature. Lucille Hand was accorded an ovation on the occasion of her southerly night. Photographs of Violette Hand will be given as souvenirs on the opening performance of Arabian Nights 12-17.

The Alice Nielsen Opera co. rendered The Singing Girl and The Fortune Teller 2, 3, at English's, to audience completely filled the house at every performance. William H. Crane gave a Rich Man's Son and a Virginia Courtship to audiences that might have been much larger 5, 6. Mr. Crane's new play failed to score a hit. The co. is excellent. Hearts of Oak 7, 8. Francis Wilson 13, 14. John Drew 15.

The Rays, in A Hot Old Time, with S. R. O. at English's, were very popular. The co. is excellent. The Rays, in A Hot Old Time, with S. R. O. at English's, were very popular. The co. is excellent. The Rays, in A Hot Old Time, with S. R. O. at English's, were very popular. The co. is excellent.

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## NEWARK.

Williams and Walker, in The Policy Players, opened to a crowded house at the New Century 5. It was a local benefit night. The opera went with a dash, and was heartily received. Sappho 12-17. Henshaw and Ten Brock, at the Empire, in Dodge's Trip to New York, furnish a laugh for every minute. The supporting co. is composed of clever vaudeville people. Over the Fence 12-17.

The Rogers Brothers in Wall Street are at the New Century 12-17. The Columbia Theatre Stock co., in in Sight of St. Paul's, opened to a crowded house 5. The co. was augmented for this production. Walter B. Woodall made his first appearance as light comedian, and created a good impression. The scenic equipment was elaborate. The Girl I Left Behind Me 12-17.

Virginia Jackson has recovered from her illness, and is again doing good work in the stock co. Manager and Bandoline of the line of the band, leading the orchestra at the New Century recently. Manager Harry Hyams has bought a fine team of horses.

Business at the local houses is above the average for this time of the year. C. Z. KENT.

## MONTREAL.

Humpty Dumpty opened 5 at Her Majesty's, and drew a general satisfaction. It is perhaps the nearest approach to an English pantomime that we have on this side of the water, and the transformation scene at the end is really wonderful. There are some pretty songs and choruses, and the entertainment is well worth seeing.

Dad in Harness is the attraction at the Royal, and is drawing good houses. It has more plot than the average farce-comedy, and is very amusing. O. B. Theatrical and Beatrice McKenzie appear in the principal roles, and are both good. Chattanooga 12-17. Sir Henry Irving and Ellen Terry are booked at the Academy of Music 8-10.

The attraction of the Francis, which was lately destroyed by fire, are to have a benefit in the Windsor Hall 5. A benefit will also be given by Henderson and Thomas J. McGrane, late of the Francis, at Her Majesty's 16. Workmen are busy clearing away the ruins of the burned theatre, and it is expected that a new building will be erected in time for the opening of next season on the site. W. A. TREMAYNE.

## DETROIT.

Mr. and Mrs. Kendal, in The Elder Miss Blossom, opened a week's engagement at the Detroit Opera House 5 to a small audience. This was not due to any lack of the popularity of the Kendals, but to a misapprehension that the Kendals almost impossible. The play serves to display the Kendals at their best. John Drew 12-14.

The Lyceum Theatre is doing an immense business 4-10. The Lyceum Theatre is doing an immense business 4-10. The Lyceum Theatre is doing an immense business 4-10. The Lyceum Theatre is doing an immense business 4-10. The Lyceum Theatre is doing an immense business 4-10.

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**ROCKVILLE.**—**OPERA HOUSE** (Theodore F. Garbier, manager): Quo Vadis 31.  
**TIPTON.**—**KLEYLA THEATRE** (Foster and Ramsay, managers): Dark.  
**WENDELSAER.**—**ELLIS OPERA HOUSE** (J. W.







**TIFFANY**

I have used Dr. Warren's Wild Cherry Troches during the past month on several occasions, and I assure you they have given me positive relief from hoarseness and trouble of the throat, and I recommend them highly. ANNIE WARD TIFFANY.

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*FROHMAN*

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**MARIE HUBERT FROHMAN.**

# RILLA TROCHES.

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**SCHENECTADY. — VAN CURLER OPERA HOUSE** (Charles H. Benedict, manager; Man-

pleted to June 6: good business; audience pleased.  
 James A. Horne 9. At Piney Ridge 10. Shannon of  
 the Sixth 12. Why Smith Left Home 14. A Day  
 and Night 15. The Gunner's Mate 16. Kellar 17.  
 The Wolf 18. The Two Lost Browsers 19.  
 Through the Breakers 22. Dad in Harrods 24. Mod  
 Jeska 25. The Katzenjammer Kids 30. The Cherry  
 Pickers 31.—ITEMS: Osborne Searle, of Man's  
 Enemy was warmly received by friends here 2. 3

**SYRACUSE.—WIKING OPERA HOUSE** (M. Reis, lessee; John L. Kerr, manager): Three Little Lambs made a hit 1 before a good sized house. May Irwin in Sister Mary also left an excellent impression 2; business good. Andrew Mack 8, 9. Rogers

**Brothers 13.—BASTABLE THEATRE** (S. S. Shubert, manager): The stock co. opened in The Last Word 5, and attracted largely. Henry Holzer, S. L. Dwyer, Mrs. J. P. West, and Channing Olney, members of the old co., were all greeted. Diplomacy 12.

**17.—DUNFEE THEATRE** (Dunfee Brothers, lessors; George A. Eden, manager): The stock co. in the burlesque, The Seven Wishes, drew well 5-10; satisfactory.

**POUGHKEEPSIE.**—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Himmelin's Ideal presented latter half 20-3 to good business. The Buried Past, Lost in New York, Pancho, Devil's Mine, The Charity Girl, and The Ladder of Life. Crockett's Comedy (local) packed the house, 4 and came on as

**NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager):** Walter Stock co. Feb. 22-3 savv

satisfaction to crowded houses. Gibney-Horner co. 5-10 opened to a crowded house in The Woman in Black; co. good. Other plays: Her Husband's Sin, The Last Stroke, Jack of Diamonds, and The Black Flag. Maude Adams 12. Al. Reeves' co. (return) 17. Mills. Feb 19. A Colonial Girl 20. King of the Opium Ring 21.

**ROCHESTER.—BAKER THEATRE** (Shubert Brothers, lessees; J. J. Shubert, resident manager) *The Turtle* 5-7; business good. *A Lion's Heart* 8-10 attendance large.—**LYCUM THEATRE** (A. E. Wolf, manager); E. H. Sothern and Virginia Harned pleased good houses 5-7, appearing in *The King's Messenger*. Keller amused good houses 8-10. Jefferson

**CHOICES.**—NEW OPERA HOUSE (E. C. Game manager): Man's Enemy 1; good and satisfied house. Edward Harrigan 3 in Old Lavender; big and pleased audience. George W. Wilson co. to large and delighted audiences, in Forging his Chains, Two Christ

**HORNELLSVILLE.**—**SHATTUCK OPERA HOUSE** (M. Reis, lessee; G. W. Herbert, manager). A Lion's Heart drew well & giving satisfaction. The Turtle 9. A Night in Chinatown 12. *Jedre-Sharke*.

**ONEIDA—MUNBOE OPERA HOUSE** (Smith and Preston, managers): La Porte Comedy co. closed last week 2, presenting *Running Wild* to light business. The performances did not please. *Cinderella* pictures.

**SARATOGA SPRINGS.**—THEATRE SARATOGA (Sherlock Sisters, managers): A Crazy Patch 1; fair performance; fair house. Lyceum co. 7 to 8.

**CANASTOTA**.—BRUCE OPERA HOUSE (E. J. Preston manager): La Porte Comedy co. opened to favorable audience; co. first-class.

**ALBANY.**—**EMPIRE THEATRE** (Adolph Gerber, manager): *Woe, Love & Sister Mary*; *3:15*; *8:15*; *10:15*.

**AMSTERDAM.**—**OPERA HOUSE** (George McEwen, manager): Andrew Mack in *The Last of the Mohicans*.

**MIDDLEPORT.**—OPERA HOUSE (Hinchey and Vary, managers): The Sunshine of Paradise Alley to 6 o'clock.

**JANESTOWN.—SAMUELS' OPERA HOUSE** (M. Reis, manager; S. S. Vail, manager): Decision Opera co. gave satisfaction to crowded happy week of Eph. 23-25.

**OSWEGO.—RICHARDSON THEATRE** (J. A. Wallace, manager): At Piney Ridge 6 satiated fair house. The Royal Box could not reach here on

**BALLSTON SPA.**—SANS SOUCI OPERA HOUSE: (Manager): Frank L. Goodwin's production of "The Ballstons" is a fair audience. The Ballstons are a fair audience. The Ballstons are a fair audience.

**ONEONTA**—NEW THEATRE (George H. Baird, manager): A Crazy Patch 6; small house; co. fair. Frank L. Goodwin's co. presented Sapho 7, with Nellie Elting in leading role to crowded house. Rebecked for 8, Empire Stock co. 12-17. Boston Ladies' Sem-

**BINGHAMTON.**—STONE OPERA HOUSE (J. P. E. Clark, manager): Walte's Stock co. began a week's engagement 5 to large business. Uncle Josh Spruce by 12. The Katzenjammer Kids 13. Jefferson De An gels 14.—BIJOU THEATRE (P. M. Cooley, man ager): Dark.

**FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC** (Clark and Peattie, managers): Sapho 3; good performance; well filled house. What Happened to Jones 7; first-class performance; crowded house. Edward







## "THIS LEAGUE OF SPECULATORS."

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With the best will in the world, it is difficult to take a hopeful view of the prospects of the art theatrical in the United States. That the play, rightly considered, may be reckoned among the most important of educative influences, is a proposition to which no student of the history of culture will refuse his assent. It has been so in the past, it is so in some parts of the world at the present day, it may become so in the future even for those countries in which the most benighted and degrading conditions now obtain. As a school of manners, of propriety in speech, of historical portrayal, and of ethical ideal, its capabilities are as great as they ever were; that these things should have been renounced, and that the art which might stand for them should be content to wallow in the slough of its present vulgarity and depravity—as for the most part it undoubtedly does wallow in the United States—is one of the most saddening of facts. We are not, however, content to dismiss the fact with Mr. Henry Fuller's airy assumption that America as a nation is incapable of artistic endeavor; we believe, rather, that a people having the English language and Shakespeare for its inheritance is better furnished than any other with the fundamentals of dramatic art, and that the present degradation of our stage is remediable, although not without such resolute effort as has not thus far been applied to the task.

It has been a favorite theory with moralists that as our civilization became more settled its feverish commercialism would subside, that the class of those having enough leisure to take thought for the cultural aspects of life would grow ever larger, and that the demand for mere distraction and entertainment—natural enough in a population where nervous energy is exhausted in the struggle for wealth—would gradually give place to a demand for edification. This theory has not as yet been borne out by the event. As far as a leisure class has differentiated itself in our society, it affords a conspicuous example of the injudicious use of its freedom. It exalts athletics above art, it prefers horse-shows to literature, and it dissipates its opportunities for culture in the pursuit of frivolous aims and worthless social ambitions. The still larger class of those whose circumstances are such as to admit of a considerable degree of relaxation from the cares of business does not avail itself of the freedom it might so easily enjoy; so far from aiming at the old ideal of plain living and high thinking, it seeks rather to achieve greater luxury in its living, although at the cost of the lowering of its thinking to a plane upon which there is no room for serious literature, or music, or the dramatic presentation of the deeper workings of the human soul.

A comparison between America and Europe, as respects the current production of dramatic literature intended for actual performance, offers results which reflect upon us as a striking national discredit. In Germany the two foremost writers among those now living are writers for the stage. The two greatest of living Scandinavians are likewise dramatists. In France there is at least the poet of "Cyrano" to reckon with, besides the men who have passed away during the closing quarter of the century. Italy offers one contemporary name of much significance, and the like statement is true of Spain and of Belgium. Even England has her present-day group of highly respectable playwrights, men of serious purpose and substantial performance, if not exactly writers of genius. The works of all the men here mentioned belong distinctly to the literatures of their respective countries, and in some cases they constitute the best literature that is now being produced in those countries. Has America anything of the sort to show? Well, we have Mr. Bronson Howard, and Mr. Augustus Thomas, and Mr. Clyde Fitch. But who would think of reckoning the productions of these men among the noteworthy things of our modern literature? The mere suggestion is an absurdity. We have poets and novelists and dramatists comparable with those of the European countries; but of dramatic writers, in the European sense, we have not one, nor have we ever produced one.

The reasons for our national poverty in the production of good dramatic literature are not difficult to point out, but the task lies outside of our present purpose, which is rather that of calling attention to a recent development of our theatrical life which cannot help casting a blight upon any possible upgrowth of this species of composition in the United States. A good deal has been said of recent years, chiefly in the newspapers, concerning the organization of a "theatrical trust" for the purpose of controlling our playhouses, and of practically monopolizing the supply of our theatrical entertainment. In the opening number of the new *International Monthly* there is an article by Mr. Norman Hapgood entitled "The Theatrical Syndicate," which presents the most circumstantial account of that organization which has come to our attention. It is an article deserving of wide circulation and close attention, for it reveals a grave menace to the best interests of American play-writing and the American stage.

About four years ago, it seems, half a dozen theatrical managers joined themselves together for the purpose of acquiring control of the leading theatres and the leading theatres of the country. Within a few months the work of organization had become so effective that thirty-seven first-class theatres had been secured, and the co-operation enlisted of a large proportion of the best companies and individual actors. "The essence of the system, from that day to this, with constantly increasing scope and power, has been that the theatres take only such plays as the syndicate desires, on the dates which it desires, and receives in return an unbroken succession of companies, with none of the old-time idle weeks." To the actor, on the other hand, the system offers an unbroken succession of engagements in the most desirable places, so arranged as to secure the greatest economy in transportation. The control thus gained was almost absolute, both in the large cities and in many of the smaller ones. "There is not even a barn free in Cleveland," says Mr. Hapgood, significantly. To the theatre owner the syndicate could say, and does say in substance: "If you do not do business with us, on our own terms, we will not let you have first-rate attractions. If you do, we will destroy your rival or force him to the same terms. For the bookings we will take a share of the profits." It was inevitable that, having once acquired the needed initial headway, the power of this combination should become almost irresistible, and that the desired playhouses should one by one succumb, until the present monopoly was constituted.

Again, the power of such a combination to force the actor to terms was equally irresistible. The alternative became a precarious series of bookings, largely in undesirable houses, and arranged along an expensive route. But for a time many actors held out against the combination. Among these were Mr. Wilson, Mr. Goodwin, Mr. Mansfield, Mr. Daly, and Mr. Fitch. The most melancholy feature of Mr. Hapgood's article is the account of the weak fashion in which nearly all of these opponents of monopoly succumbed, one after another, to the combined threats and allurements of the syndicate. The death of Mr. Daly, who was the most dangerous foe of the syndicate, left Mrs. Fitch to oppose its aims almost single-handed. What this means is that "she may be able to play but a few weeks in each season in America, or not at all." But she will have the respect and active support of all true friends of the stage because she represents the most vital principle now at stake in her profession, a principle so important that, if it failed, the condition of theatrical art in America will become even more hopeless than it has ever been before.

For concerning the malign influence of the syndicate upon our dramatic art there must be no delusion. Its predominance means commercialism, and nothing else. It means the same thing for the theatre that the most disreputable of our sensational newspapers mean for journalism. It means simply that all artistic considerations will be swept away in the mad purpose of coining money from the stage. But we do not need to theorize as to what it means. The last two years have brought the matter out of the region of theory into that of fact. Never before have we had so large a proportion of trivial, empty, and vulgar productions among the entertainments offered our public. Decency has never before been defied in so wanton and brutal a fashion. Intelligence has never before been flouted by such a parade of what is lame and imbecile. Never in recent years has the outlook seemed so dark as it has been made by the conscienceless activity of this league of speculators, with their two-fold appeal, on the one hand to the greed of actors and managers, on the other to the least worthy, if not actually the lowest, instincts of the thespian public.

Is there no remedy for this deplorable condition of affairs? Mr. Hapgood seems to think that the syndicate will run its course and soon suffer disintegration. He anticipates having to relate, within a few years, the story of its decline and fall. But as long as actors and managers are money-makers first of all, the conditions will remain which make possible our present plight. It is not too much to assume that among our actors there will always be some who will elect to be artists as their primary aim, although the number of these is at present small. But theatrical management will continue to be essentially commercial until the municipal theatre appears, or at least the theatre dedicated, either by endowment or by the disinterested activities of cultivated people, to higher aims than those comprised in the idea of commercial success. When such theatres come, as we believe they will in the near future, we may hope for a fair beginning of the educative work, necessarily slow at best, whereby in the next generation there shall be provided a public seeking from the stage something more than diversion, and whereby men of literary talent may be encouraged to write plays, as they now write poems and novels, with the reasonable certainty of reward for meritorious work. We have no dramatic literature at present, for the simple reason that a play possessing literary quality has practically no chance of reaching the public at all. The avenues of approach are so guarded by sordid and uncultivated interests that it would be wasted effort to seek them with any work of high character. The playwrights now writing are not serious and sagacious rather than literary art or idealism of any sort.

### THE STOCK COMPANIES.

The County Fair was the bill at the Girard Avenue Theatre, Philadelphia, last week. In the hands of the Duluth Stock company it met with an enthusiastic reception. Mr. Burgess personally directed the rehearsals, and his horses and scenery were used in the race scene. Emma Madden, the Abigail Price, was rewarded with unstinted praise for her excellent characterization. Gilbert Ely gave a skilful performance of Solon Hammerhead. Edwin Middleton as Otis Tucker was quaint. Rose Stahl as Tess, and Walter Edwards as Joel Bartlett again proved themselves prime favorites. Wilson Hummel was a good Tim Tanner, and Stella Kenny a winsome Sally Greenway. Max Von Mitzel did well as Bill Parker. Ethel Lynn looked pretty as Miria Perkins. Business very large. The orchestra frequently has been placed in an upper box. The week Sapho is the bill, with Rose Stahl in the name part.

The Stock company at the Standard Theatre, Philadelphia, last week gave a finished production of *The Lost Paradise*. Mortimer Stone as Reuben Warner gave as good a performance of the part, if not better, than has been previously seen in Philadelphia. Charlotte Tittell's Margaret Knowlton was played with skill and discretion, and her scene in the last act was delicately and beautifully handled. Her gown was handsome. Edward J. Heron made one of the largest hits of the performance as Billy Gooding, and also did Ethel Milton as Cinderella. Good work was done by John W. Dean, Augustus Balfour Del De Lewis, Ashley Miller, Ethel Harrington, and Ethel Elder. The staging was excellent, for which credit is due Stage-Manager Snow. The Flag of Truce will follow. Vandeville between the acts is a thing of the past at this theatre.

Rose Stahl plays Sapho at the Girard Avenue Theatre, Philadelphia, this week. Last week the press were lavish in praise of her performance of Tess in *The County Fair*, demonstrating her remarkable versatility as a leading woman.

Millie Fulmer has been specially engaged to play *La Frouard* in *The Two Orphans* with the Standard Theatre Stock company this week.

The bill for the Valentine Stock company's eleventh week in St. John, N. B., was *The Kivara*. It was splendidly put on and well acted. Kate Blanche, Jack Webster and Robert Evans, as Mrs. Malaprop, Sir Lucius O'Trigger, and Bob Acres, respectively, were capital. Charles Fleming as Sir Anthony, and Edward R. Mawson as Jack Absolute scored heavily. Jessie Bonstelle as Lydia and Anne Blanche as Lucy were pleasing. Business continues large. Edward R. Mawson, Jack Webster and Charles Fleming were guests of honor at a dinner at the Hotel DuRoi, March 1.

The Hopkins' Stock company, Chicago, is now in its third week in Quo Vadis, and the attraction is, without doubt, the greatest drawing card Colonel Hopkins has ever offered his patrons. May Hosmer, Robert Wayne, Henry Burkhardt, Sam Morris, Alexander Gaden and Jane Holly are all making new friends by their good work. At every performance since the piece was put on the S. R. O. notice has been in use. Sapho will follow.

Walter D. Greene, of the Shubert Stock company, Syracuse, received, just after signing with Mr. Shubert, offers from Tim Murphy and the Neill Stock company.

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LEADING LADY.

Second Season, Grand Stock Company.

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INDIANAPOLIS, IND.

# MARTIN FULLER AND FANNIE CONZALES

Produced their new act, *THE PROFESSOR'S SUBSTITUTE*, by George Fuller Golden, at the Savoy Theatre, Lowell, Mass., last week and it made a tremendous hit. First open time April 9.

Read the Criticisms:

Martin Fuller and Fannie Conzales in a sketch entitled *The Professor's Substitute*, furnish enough laughing to do the audience for a month. Both of these artists are very clever with their witty sayings and funny situations. —*Lowell (Mass.) Sun*.

Fuller and Conzales in *The Professor's Substitute* present a sketch something out of the ordinary run of vaudeville sketches, and it is a hammer. —*Lowell Mail*.

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### De Grignan, Juliette

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Stage Director for Geo. W. Monroe.

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Comedian. Com. Op. At Liberty. 33 Warren Ave., Chicago.



### Dorothy Sherrod

WITH TIM MURPHY.

Evening Telegraph.—Dorothy Sherrod as "Nellie Crane" interpreted her lines cleverly and with a great deal of discretion. She was bright, sweet and dainty, and carried the role with a swing and vim that was refreshing. —*Brace Herald*.

Dramatic News.—Dorothy Sherrod, who plays the daughter, proved to be a clever actress and refreshing, for she was a novelty we don't see downtown very often. Head and Express.—Dorothy Sherrod is a dainty ingenue.

Dramatic Mirror.—Dorothy Sherrod was felicitous in the ingenue part. New York Daily News.—Dorothy Sherrod was required to supply much of the comic element, which she did in a way that met the approval of the gallery. She appeared as a red-headed, romantic miss of the "gushy" type, and represented it extravagantly as the gallery likes.

Evening World.—James Hanley and Dorothy Sherrod as the juvenile lovers were very funny.

New York Journal.—Miss Dorothy Sherrod as the comic daughter should be spoken and sent to bed. —*Alan Dale*.

### MARIE LAURENS

PRIMA DONNA.

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Stage Director. Character, Comedy.

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THE THEATRE FRANCAIS, PARIS.

Burned March 8, 1900.

### THIRTY YEARS AFTER.

[To France.]

Mignonette, I loved thee so,  
Mignonette;  
In the lovely long ago,  
Mignonette:  
Thou wert like a rose new born,  
Just above a tiny thorn,  
On a fragrant Summer morn,  
When the cherry blossoms blow,  
And life with love is all aglow,  
Mignon—Mignonette. Heigh ho!

No, that rose was not for me;  
That keen thorn was sting of bee,  
Mignonette:  
For, when I would pluck the rose,  
All my songs were turned to prose;  
All the stars became my foes,  
Mignonette.

Mignonette, he won; I lost  
Mignonette:  
Didst thou ever count the cost,  
Mignonette?  
He a Cressus was, I know:  
Owned ten million francs or so,  
With the ghostly old chateau,  
And three times our years was he:  
But his rank and pedigree  
Plucked my little rose from me.

Then the Prussians swooped on France!  
And they led us such a dance,  
Mignonette:  
Frederick-Charles, the Red Prince, came,  
Drove Basaine to Metz and shame,  
And into thy chateau, flame,  
Mignonette!

Mignonette, across the lawn,  
Mignonette:  
Swept the Prussian wolves at dawn,  
Mignonette:  
But our regiment they met,  
A grim and human parapet—  
Then the world with blood was wet!  
Sobs and curses, moans and groans;  
Clown heads and shattered bones—  
For our emperors and thrones!

And thy brave old Count fought well,  
I was near him when he fell,  
Mignonette:  
Saw his soul turn to a star,  
Without a blemish or a scar—  
A later Henry of Navarre,  
Mignonette!

Mignonette, he lost; I won  
Mignonette:  
The fateful Three his life had spun,  
Mignonette:  
How we fought the Prussians there,  
From cellar, hall, to garret-stair,  
Mid the smoke and in the glare!  
How they stabbed and shot and swore!  
And the flames' consuming roar!  
The old chateau—it stands no more.

A cripple, old before my day,  
Thy heart to me found its way,  
Mignonette:  
Just as, after years of pain,  
Will come to our dear France again  
Lovely Alsace and Lorraine,  
Mignonette!

March 6, 1900.

JOHN ERNEST MCCANN.

### MISS GREY'S SUIT AGAINST MANSFIELD.

Katherine Grey's action against Richard Mansfield to recover \$2,500, alleging that she was engaged for the season and was prevented by the acts and conduct of Mr. Mansfield from performing her duties, was before Justice Smyth again last week. The complaint was devoid of any specifications of the acts complained of. Dittenshoefer, Gerber and James, on behalf of Mr. Mansfield, made a motion either for a bill of particulars or to make the complaint more definite and certain. The motion was argued before, when Justice Smyth, overlooking the fact that the motion was in the alternative form, denied it. Subsequently, his attention being called to the fact that the motion called for an order to make the complaint more definite and certain, he granted a reargument and decided last week in favor of Mr. Mansfield, directing that Miss Grey shall specify in the body of her complaint the acts which she alleges compelled her to withdraw from Mr. Mansfield's company.

Johnstown, Pa., pop. 12,000. Business all times booming. Good open time, Johnstown Opera House.

### THE THEATRE FRANCAIS BURNED.

The Théâtre Français, Paris, the most famous playhouse in the world, was gutted by fire on March 8. The walls are still standing, but the interior of the theatre was completely burned out. Mlle. Henriot, a member of the Comédie Française, lost her life in the flames, and many art treasures and manuscripts, all of inestimable value, were destroyed.

That the damage was so great, it is said, is due to the inefficiency of the Paris fire department, that proved unequal to handling a blaze that, it is claimed, American firemen, with improved apparatus, would have had under control in short order. The cause of the fire is yet unknown. About noon a passer-by discovered flames bursting from a fourth-story window in the rear part of the building and gave the alarm. At the time the theatre was almost deserted. An hour later the matinee audience would have assembled, and had the fire occurred then, the loss of life undoubtedly would have been great.

Not until twenty minutes after the fire was discovered did the first engine arrive. By that time the flames had spread rapidly and it was found impossible to make much headway against them, owing to the lack of proper water pressure. The iron curtain and the water tank, intended for just such emergencies, would not work, and the fire soon spread from the stage to the auditorium.

The actors and others that were in the theatre all escaped, with the exception of Mlle. Henriot, who, in her confusion, ran up instead of downstairs, and had all ways of safety cut off. Her body was taken from the ruins later.

Partially successful efforts were made to save the quantity of portraits, statuary, books and manuscripts with which the theatre was stocked. Many of these were taken out and dumped promiscuously in nearby buildings and on the street. During the excitement a number of paintings were cut from their frames and stolen. Among the objects saved were the statue of Voltaire, that was wrapped in wet mattresses; many relics of Molière and other famous persons associated with the theatre, and much of the library and archives.

The immense crowd that gathered hampered the efforts of the firemen, and necessitated a call for troops, as the police were unable to handle it. At half-past two the dome of the theatre fell, and shortly after the fire was checked.

The disaster to the Théâtre Français—the "House of Molière," it was called—caused the deepest grief throughout France, for the theatre and its company were national institutions. The history of the Comédie Française is the history of the French drama. All the greatest of French actors have been members of the company, and the works of the most notable French dramatists, from Molière down, were in its repertoire.

The burned building had been the home of the company only since 1799, but the history of the Comédie Française dates back to 1680, when by a decree of Louis XIV. the rival companies of the Hôtel Guénégaud (Molière's company) and the Hôtel de Bourgogne were united under the title of the "Comédiens du Roi entretenus par le Roi."

The success of the united company was immediate, and a year later an annual subsidy of 12,000 livres (about \$2,400) was granted to them by the King. In 1699 the company took the name of the Comédie Française, and moved into a more commodious theatre in the Fosse St. Germain, built by them. This was the first Théâtre Français. For eighty-three years the company remained at this house, and its stay there forms the most glorious portion of its history. Here the plays of Voltaire, Regnard, Marivaux, Dancourt, Pirou, Le Sage, Diderot, Camille, and other famous dramatists were performed for the first time, while the company represented the highest histrionic ability of the period. In 1770 the company occupied a theatre in the Tuilleries, and in 1782 again moved to a theatre on the site of the present Odéon. With the Revolution came dissensions in the company, and in 1791 Talma and certain other members of the company left the Comédie and went over to the theatre just burned, that was then called the Variétés-Amusantes. When the Directorate was established the rest of the company followed Talma and his faction, and the Variétés-Amusantes, rechristened the Théâtre Français, remained the home of the company. The company languished during the Revolution and threatened to disintegrate. It was due to Napoleon I. that its waning fortunes were revived. By his decree of Moscow, in 1812, the company was reorganized on its present basis, and its subsidy was increased to 240,000 francs yearly. During the present century the company has produced the works of Scribe, Hugo, Dumas and others, and has numbered among its members Rachel, Sarah Bernhardt, Mlle. Mars and

Reichenberg, M. M. Coquelin, Got, Mounet-Sully and many more.

The theatre did not prosper, however, until Emile Perrin assumed the directorship in 1871. Under his régime the company flourished as it had in the old days in the Fosse St. Germain. M. Perrin was succeeded fifteen years ago by Jules Claretie, the present director, with whose management much fault has been found. Whether owing to M. Claretie's policy or not, it is a fact that the Comédie has suffered both artistically and pecuniarily, and no longer occupies its former position. Many of the members, notably Sarah Bernhardt and Coquelin, have withdrawn, and the company does not contain the best dramatic talent in France. The receipts of the Comédie have fallen off to an alarming extent in the past few years, and M. Claretie has been frequently attacked by political enemies for his alleged mismanagement.

The Théâtre Français adjoined the Palais Royal. It was opened in 1789, since which time many alterations and improvements had been made in it. Its seating capacity was about 1,500, and it was as comfortable for the audience as most Paris theatres. Its exterior was not impressive, considering the importance of the theatre. Within, however, it was rich in valuable portraits and busts of the actors and authors that had figured in its career. They formed the most valuable collection of the kind in the world. The foyer and art gallery were filled with these treasures, among them Molière's portrait of Rachel, D'Angers' statue of Talma, Ciesinger's statue of George Sand and several groups of the company. Over the chimney-piece in the foyer was a bas relief by Lequesne, showing the crowning of Molière. The ceiling was painted by Dubufe and showed "Truth Enlightening the World." The dressing rooms were large and handsomely furnished. In the archives were the manuscripts of hundreds of plays and the records of the company since its foundation. The library contained many theatrical books of all classes. In the theatre were also numbers of beautiful tapestries, furniture, scenery and costumes. The building was owned by the Government.

The members of the Comédie Française are divided into classes, the sociétaires, who receive a salary, have a voice in the management and share in the profits; and the pensionnaires, who have salaries only. The sociétaires are chosen from the pensionnaires and are elected for ten years, at the end of which time they may be re-elected for another ten years, or retired on a pension. After twenty years' service they are entitled to retirement and a pension. The salaries range from 12,000 francs a year downward. There are no stars, the actors being programmed according to seniority. The Comédie has the right to take from other theatres such actors as it may desire, by giving one year's notice to their managers. Authors whose plays are produced by the Comédie are paid a percentage of the net receipts, varying, according to the number of acts, from one-eighth to one-twenty-fourth. The management of the theatre is in the hands of a Council of Administration, of which the director is the active head.

The Government has already arranged to rebuild the Français as soon as possible, and it is hoped that the work will be accomplished in four months. In the meantime the company will appear at the Opéra, where they gave their first performance since the fire on Sunday afternoon. The company may also use the Odéon Theatre, the regular players at that house being transferred to the Porte St. Martin, the use of which has been offered by Coquelin.

Mlle. Henriot, who was burned to death in the fire, was a young woman of great beauty and promise. She was twenty years old and had been a member of the company for only a short time. A mass for Mlle. Henriot was celebrated at the French Church of St. Vincent de Paul, on West Twenty-third Street, in this city last Sunday morning.

### THE ACTORS' CHURCH ALLIANCE.

The sixth regular service of the Actors' Church Alliance will be held on Sunday evening, March 18, at 8 o'clock, in St. Leo's Roman Catholic Church, East Twenty-eighth Street, between Fifth and Madison Avenues. The sermon will be preached by the pastor, the Rev. Father Ducey, who is a member of the council of the Alliance. The subject of the sermon will be "The Truths and the Deceptions of the Dramatic Life." All members of the Alliance and of the dramatic profession, together with those interested in the welfare of the theatre, are cordially invited. The offering will be devoted to the extension of the Alliance.

### NOTES OF NEW THEATRES.

A company of local citizens has been formed at Stroudsburg, Pa., for the purpose of erecting a \$15,000 theatre there. Work on the house will be begun in the near future.

A new vaudeville theatre is to be erected on St. Clair Street, Toledo, O., opposite the Valentine Theatre. Plans are now being made and the house will be ready for opening Sept. 1. A ten-year lease has been taken on the house, it is said, by a well-known manager.

The New Theatre at Green Bay, Wis., opened on Feb. 28. The house measures 70 x 142 feet and seats 1,500. The stage is 70 x 40 feet, the curtain opening 30 x 38 feet, 24 feet to fly gallery, 50 feet to flying loft, 6 feet above loft. There are eleven dressing-rooms. The drops lift automatically. The stage is supplied with all the latest appliances. Johnson and Fisher are the owners and J. H. Arthur the manager.

The new theatre at Hudson, N. Y., is nearly completed. It will open about the middle of April with a performance by the Hudson Players. This theatre has been built in connection with the new house of the Hendrick Hudson Chapter of the Daughters of the American Revolution, and both are magnificent gifts of a well-known and enthusiastic member of this grand society in New York city. Though not large, it will be complete in every detail and suitable for concerts, lectures and smaller dramatic companies. The building is of colonial architecture and is centrally located. The dimensions of the theatre are 77 x 40 feet, the proscenium is 20 x 18 feet, the stage 40 x 16 feet and 20 feet to gridiron. Provisions have been made for lighting by either gas or electricity. Of the latter there are ten circuits controlled by a switchboard and dimmers, and to both the foot and border lights there are double circuits. Six dressing-rooms and toilet-rooms are situated on the stage. There will be seven sets of scenery and an artistic drop curtain, furnished by the Hudson Scenery Company, of Troy, N. Y. The auditorium floor is inclined and will be fitted with 224 opera chairs. It is expected that later a gallery will be added, which will largely increase the seating capacity of the house. The interior will be handsomely decorated.

The Ashland and Gettysburg, Ky., Street Railway Company has let the contract for the construction of a new theatre to be built at Cliffside Park and completed May 15. The house is to seat 2,000 people, and, it is claimed, will be one of the finest in Kentucky. The plans were drawn up by Yost and Packard, of Columbus, O. The opening will occur soon after the completion of the theatre. High-class vaudeville acts will be booked. J. W. Mayo will have complete control of the theatre and park.

The new theatre on Young's Ocean Pier, Atlantic City, is now almost completed. It will have a seating capacity of 2,340, and probably will be used for vaudeville and light opera, with Milton Abner, manager.

The new City Hall now being built at Florence, S. C., will contain a theatre. The house will be on the ground floor and will have a seating capacity of 1,000. The auditorium will measure 60 x 54 feet and the stage 25 x 42 feet. The theatre will be fitted with every convenience both before and behind the curtain. It is expected to be completed by September. It is not known yet whether the city will run the theatre or will rent it.

The new Opera House at Augusta, Me., will be very similar in many respects to the one burned three years ago. The roof, however, will be 6 feet higher and the stage 4 feet deeper. The greenroom will occupy a large space on the lower floor. There will also be seven dressing-rooms with all accommodations. The house will be ready for opening about Sept. 1.

Plans have been drawn and an option on a site has been secured for a new theatre at Akron, O.

The city of Greensboro, N. C., has advertised for sale \$25,000 in bonds for a City Hall. The building will include a large theatre.

The I. O. O. F. Lodge at Baker City, Ore., contemplate the erection of a new theatre there.

### ENGAGEMENTS.

James H. Alliger, for The Katzenjammer Kids.  
Mary Karr and H. H. James, with Harry Carson Clarke, Florence Weston, also with Mr. Clarke, having resigned from The Great Northwest.  
Frank I. Payne, re-engaged with Samuel Blair for next season.  
Alberta Gallatin, by W. A. Brady, to head a company to play the Clyde Fitch version of *Supper*.  
Gisela Wilke, of the Germania Theatre in this city, for the Hofburg Theatre, Vienna.  
Ruth Woodcroft, for The Casino Club.  
Aida Lawrence, for Midnight in Chinatown.  
Caro Gordon Letch, with De Wolf Hopper.  
William L. Curtin, for A Party Scattered Here.  
Charles H. Sanders, comedian, with Manager H. W. Taylor, of the Grand and French Stock company, for the rest of this season.  
Milton Dawson and Marie Kough, for the Redmond company.  
Florence Eldridge, a pupil of Eliza Warren's Cleveland School of Art, has been engaged for the leading heavy role in the G. P. of Steel company.



Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

**A BATTLE SCARRED HERO** (Fellows and Goodhue, mgrs.): Ogdensburg, N. Y., March 13, Watertown 14, Rochester 15-17, Batavia 19, Geneva 20, Williamsport, Pa., 21, Ashland 22, Mahanoy City 23, Pottsville 24.

**A BREEZY TIME** (Eastern; Fitz and Webster, mgrs.): Winsted, Conn., March 13, Torrington 14, Thomaston 15, Bristol 16, Derby 17, Seymour 19, Naugatuck 20, Meriden 21, Danbury 22, Middletown 23, New Britain 24.

**A BUNCH OF KEYS** (Western): Pitts and Webster.  
mgrs.: Hlawatha 17, Horton 15, Horton 16, Topka 17, Leavenworth 18, Richmond, Mo.,  
20, St. Joseph 21, 22.

**A BUNCH OF KEYS** (Gus Bothern mgr.): Quincy,  
Mass., March 15, Woonsocket, R. I., 14, Riverpoint  
15, Newport 16, Fall River, Mass., 17, Bennington,  
Vt., 19, Troy, N. Y., 20, 21, Amsterdam 22, Utica  
23, 24, Watertown 26, Oswego 27, Clyde 28, Canaan  
29, Saratoga Falls 30, Auburn 31.

A COLONIAL GIRL (Daniel Frohman, mgr.): Allentown, Pa., March 13, Reading 14, Harrisburg 15, Easton 16, Elizabeth, N. J., 17, Middletown, N. Y., 19, Newburg 20, Poughkeepsie 21, Albany 22, Saratoga 23, Glens Falls 24, Plattsburg 26, Burlington Vt., 27, Rutland 28, Bellows Falls 29, Brattleboro

A. 30, Greenfield, Mass., 31.  
A. 1. A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.): Westminster, B. C., March 13. Tacoma, Wash., 14. Olympia 15. Portland, Ore., 16. 17. Walla Walla, Wash., 19. Pendleton, Or., 20. L. Grande 21. Boise City, Id., 24. Pocatello 26. Logan 27. 27. Oden 28. Salt Lake City 29-31.

♀ **DAY AND A NIGHT** (Harry Phillips, mgr.)  
 Elizabeth, N. J., March 13, Poughkeepsie, N. Y.  
 14, Middletown, Conn., 22.  
 ♀ **FEMALE DRUMMER**: Middletown, Conn., March  
 21.  
 ♀ **GIGANTIC LIAR**: Ansonia, Ia., March 13, Malvern  
 14, Newburgh 17, Rockport, Mo., 21.

14. Glenwood in Hamilton 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850.

Bedalia, Mo., March 13, Moberly 14, Quincy, Ill., 15.  
A LADY OF QUALITY (Engleale Blair): Evansville  
Ind., March 13, Crawfordsville 14, Frankfort 15, Logan-  
port 16, Muncie 18, Richmond 20, Ft. Wayne 21,  
Wahash 22, Goshen 23, Elkhart 24, Marshall, Mich.  
26, Battle Creek 27, Kalamazoo 28, Grand Rapids 29.

**A MAN OF MYSTERY** (E. N. McDowell, mstr.): Chicago, Ill., March 12-17. Aurora 19, Burlington, Ia. 20, Ottumwa 21, Iowa City 22, Davenport 23, Keokuk 24, Des Moines 25, Chicago 26, Michigan City, Ind. 27, La Porte 27, Coldwater, Mich., 28.

**A MERRY CHASE** (Lyman Brothers): Port Jervis, N. Y., March 12-17. Burlington, Ia. 19, Ottumwa 20, Iowa City 21, Davenport 22, Keokuk 23, Des Moines 24, Chicago 25, Michigan City, Ind. 26, La Porte 27, Coldwater, Mich., 28.

N. Y., March 13, Middletown 14, Patterson 14,  
15-17, Mt. Vernon, N. Y., 19, White Plains 20, Put-  
nam 21, Bristol 22, Middletown 23, W.  
Hamantic 24, Manchester 25, Putnam 27, Webster  
Mass. 28, Brockton 29-31.  
A MILK WHITE FLAG (Dunne and Reley, mgrs.)  
Yach. Ea. March 14, Haverhill 15, Freedom 16.

A PAIR OF BLACK EYES (Betts and Patre, mgrs.)  
Paris, Ill. March 13. Aurora 14. Elgin 1  
Hammond, Ind. 18. Michigan City 19. La Porte 2  
Niles, Mich. 21. Elkhart, Ind. 22. Warsaw 2  
Aurora 24. De Pere, O. 28. Delphos 27. Olinia 2  
Waukegan 29. Piqua 30. Arcadus 31.  
Cincinnati 31. In. March 12 1

A PAIR OF TRAMPS: Pittsburgh 14, Rockwell 16, 17.  
A POOR REPUTATION (Fred G. Berger, mng.): Pittsburgh, Pa., March 13, Parsons 14, Carthage 15, John 16, 17, Springfield 19, 20, Ft. Scott, Kan., 21, Ottawa 22, Topeka 23, 24, Wichita 27, 28, Escondido 29, Lawrence 30, Leavenworth 30, Athlens 31.

A ROMANCE OF COON HOLLOW: Stirling, 17.  
March 14. Dubuque, Ia., 15. Freeport, Ill., 16. F.  
gin 17. Racine, Wis., 18. Manitowoc 19. Apple-  
ton 20. Kaukauna 21. Green Bay 22. Oconto 23. Ma-  
netta 24. Rhineland 25. Antigon 27. Wausau 31.  
Stevens Point 29. Grand Rapids 30. Portage 31.  
W. W. GARY: N. Y. N. Y. city March 15.

**A STRANGER IN NEW YORK** (A. Thalheimer, mgr)  
Buffalo, N. Y., March 12-17. Philadelphia, Pa.,  
24. York 20, Harrisburg 27, Pottsville 28, Allentown

29, East 30, Trenton 31.  
**A TEMPERANCE TOWN** (Richards and Canfield;  
 A. Ashley, prop. and mgr.): Chicago, Ill., March 11.  
 17, Milwaukee, Wis., 19-24, Kenosha 25, So. Ber-  
 lin, Ind., 28, Legansport 27, Union City 28, Dayton, O.  
 29-31.  
**A PEAKS STREET**: Meridian, Miss., March 13, Victor

A TRIP TO CHINATOWN: Uniontown, Pa., Mar. 14, Councilville 15, Johnstown 16, Tyrone 17, Altoona 18, Erie 19, Meadville 20, Pottsville 21, Harrisburg 22, Lancaster 23, York 24, Philadelphia 25, Camden 26, New York 27, Boston 28, New Haven 29, Hartford 30, Springfield 31, Worcester 32, Providence 33, Pawtucket 34, Fall River 35, Taunton 36, Weymouth 37, Boston 38, New York 39, Philadelphia 40, Lancaster 41, Harrisburg 42, Altoona 43, Tyrone 44, Johnstown 45, Councilville 46, Uniontown 47, Meadville 48, Erie 49, Pottsville 50, Harrisburg 51, Lancaster 52, York 53, Philadelphia 54, Camden 55, New York 56, Boston 57, New Haven 58, Hartford 59, Springfield 60, Worcester 61, Providence 62, Pawtucket 63, Fall River 64, Taunton 65, Weymouth 66, Boston 67, New York 68, Philadelphia 69, Lancaster 70, Harrisburg 71, Altoona 72, Tyrone 73, Johnstown 74, Councilville 75, Uniontown 76, Meadville 77, Erie 78, Pottsville 79, Harrisburg 80, Lancaster 81, York 82, Philadelphia 83, Camden 84, New York 85, Boston 86, New Haven 87, Hartford 88, Springfield 89, Worcester 90, Providence 91, Pawtucket 92, Fall River 93, Taunton 94, Weymouth 95, Boston 96, New York 97, Philadelphia 98, Lancaster 99, Harrisburg 100, Altoona 101, Tyrone 102, Johnstown 103, Councilville 104, Uniontown 105, Meadville 106, Erie 107, Pottsville 108, Harrisburg 109, Lancaster 110, York 111, Philadelphia 112, Camden 113, New York 114, Boston 115, New Haven 116, Hartford 117, Springfield 118, Worcester 119, Providence 120, Pawtucket 121, Fall River 122, Taunton 123, Weymouth 124, Boston 125, New York 126, Philadelphia 127, Lancaster 128, Harrisburg 129, Altoona 130, Tyrone 131, Johnstown 132, Councilville 133, Uniontown 134, Meadville 135, Erie 136, Pottsville 137, Harrisburg 138, Lancaster 139, York 140, Philadelphia 141, Camden 142, New York 143, Boston 144, New Haven 145, Hartford 146, Springfield 147, Worcester 148, Providence 149, Pawtucket 150, Fall River 151, Taunton 152, Weymouth 153, Boston 154, New York 155, Philadelphia 156, Lancaster 157, Harrisburg 158, Altoona 159, Tyrone 160, Johnstown 161, Councilville 162, Uniontown 163, Meadville 164, Erie 165, Pottsville 166, Harrisburg 167, Lancaster 168, York 169, Philadelphia 170, Camden 171, New York 172, Boston 173, New Haven 174, Hartford 175, Springfield 176, Worcester 177, Providence 178, Pawtucket 179, Fall River 180, Taunton 181, Weymouth 182, Boston 183, New York 184, Philadelphia 185, Lancaster 186, Harrisburg 187, Altoona 188, Tyrone 189, Johnstown 190, Councilville 191, Uniontown 192, Meadville 193, Erie 194, Pottsville 195, Harrisburg 196, Lancaster 197, York 198, Philadelphia 199, Camden 200, New York 201, Boston 202, New Haven 203, Hartford 204, Springfield 205, Worcester 206, Providence 207, Pawtucket 208, Fall River 209, Taunton 210, Weymouth 211, Boston 212, New York 213, Philadelphia 214, Lancaster 215, Harrisburg 216, Altoona 217, Tyrone 218, Johnstown 219, Councilville 220, Uniontown 221, Meadville 222, Erie 223, Pottsville 224, Harrisburg 225, Lancaster 226, York 227, Philadelphia 228, Camden 229, New York 230, Boston 231, New Haven 232, Hartford 233, Springfield 234, Worcester 235, Providence 236, Pawtucket 237, Fall River 238, Taunton 239, Weymouth 240, Boston 241, New York 242, Philadelphia 243, Lancaster 244, Harrisburg 245, Altoona 246, Tyrone 247, Johnstown 248, Councilville 249, Uniontown 250, Meadville 251, Erie 252, Pottsville 253, Harrisburg 254, Lancaster 255, York 256, Philadelphia 257, Camden 258, New York 259, Boston 260, New Haven 261, Hartford 262, Springfield 263, Worcester 264, Providence 265, Pawtucket 266, Fall River 267, Taunton 268, Weymouth 269, Boston 270, New York 271, Philadelphia 272, Lancaster 273, Harrisburg 274, Altoona 275, Tyrone 276, Johnstown 277, Councilville 278, Uniontown 279, Meadville 280, Erie 281, Pottsville 282, Harrisburg 283, Lancaster 284, York 285, Philadelphia 286, Camden 287, New York 288, Boston 289, New Haven 290, Hartford 291, Springfield 292, Worcester 293, Providence 294, Pawtucket 295, Fall River 296, Taunton 297, Weymouth 298, Boston 299, New York 300, Philadelphia 301, Lancaster 302, Harrisburg 303, Altoona 304, Tyrone 305, Johnstown 306, Councilville 307, Uniontown 308, Meadville 309, Erie 310, Pottsville 311, Harrisburg 312, Lancaster 313, York 314, Philadelphia 315, Camden 316, New York 317, Boston 318, New Haven 319, Hartford 320, Springfield 321, Worcester 322, Providence 323, Pawtucket 324, Fall River 325, Taunton 326, Weymouth 327, Boston 328, New York 329, Philadelphia 330, Lancaster 331, Harrisburg 332, Altoona 333, Tyrone 334, Johnstown 335, Councilville 336, Uniontown 337, Meadville 338, Erie 339, Pottsville 340, Harrisburg 341, Lancaster 342, York 343, Philadelphia 344, Camden 345, New York 346, Boston 347, New Haven 348, Hartford 349, Springfield 350, Worcester 351, Providence 352, Pawtucket 353, Fall River 354, Taunton 355, Weymouth 356, Boston 357, New York 358, Philadelphia 359, Lancaster 360, Harrisburg 361, Altoona 362, Tyrone 363, Johnstown 364, Councilville 365, Uniontown 366, Meadville 367, Erie 368, Pottsville 369, Harrisburg 370, Lancaster 371, York 372, Philadelphia 373, Camden 374, New York 375, Boston 376, New Haven 377, Hartford 378, Springfield 379, Worcester 380, Providence 381, Pawtucket 382, Fall River 383, Taunton 384, Weymouth 385, Boston 386, New York 387, Philadelphia 388, Lancaster 389, Harrisburg 390, Altoona 391, Tyrone 392, Johnstown 393, Councilville 394, Uniontown 395, Meadville 396, Erie 397, Pottsville 398, Harrisburg 399, Lancaster 400, York 401, Philadelphia 402, Camden 403, New York 404, Boston 405, New Haven 406, Hartford 407, Springfield 408, Worcester 409, Providence 410, Pawtucket 411, Fall River 412, Taunton 413, Weymouth 414, Boston 415, New York 416, Philadelphia 417, Lancaster 418, Harrisburg 419, Altoona 420, Tyrone 421, Johnstown 422, Councilville 423, Uniontown 424, Meadville 425, Erie 426, Pottsville 427, Harrisburg 428, Lancaster 429, York 430, Philadelphia 431, Camden 432, New York 433, Boston 434, New Haven 435, Hartford 436, Springfield 437, Worcester 438, Providence 439, Pawtucket 440, Fall River 441, Taunton 442, Weymouth 443, Boston 444, New York 445, Philadelphia 446, Lancaster 447, Harrisburg 448, Altoona 449, Tyrone 450, Johnstown 451, Councilville 452, Uniontown 453, Meadville 454, Erie 455, Pottsville 456, Harrisburg 457, Lancaster 458, York 459, Philadelphia 460, Camden 461, New York 462, Boston 463, New Haven 464, Hartford 465, Springfield 466, Worcester 467, Providence 468, Pawtucket 469, Fall River 470, Taunton 471, Weymouth 472, Boston 473, New York 474, Philadelphia 475, Lancaster 476, Harrisburg 477, Altoona 478, Tyrone 479, Johnstown 480, Councilville 481, Uniontown 482, Meadville 483, Erie 484, Pottsville 485, Harrisburg 486, Lancaster 487, York 488, Philadelphia 489, Camden 490, New York 491, Boston 492, New Haven 493, Hartford 494, Springfield 495, Worcester 496, Providence 497, Pawtucket 498, Fall River 499, Taunton 500, Weymouth 501, Boston 502, New York 503, Philadelphia 504, Lancaster 505, Harrisburg 506, Altoona 507, Tyrone 508, Johnstown 509, Councilville 510, Uniontown 511, Meadville 512, Erie 513, Pottsville 514, Harrisburg 515, Lancaster 516, York 517, Philadelphia 518, Camden 519, New York 520, Boston 521, New Haven 522, Hartford 523, Springfield 524, Worcester 525, Providence 526, Pawtucket 527, Fall River 528, Taunton 529, Weymouth 530, Boston 531, New York 532, Philadelphia 533, Lancaster 534, Harrisburg 535, Altoona 536, Tyrone 537, Johnstown 538, Councilville 539, Uniontown 540, Meadville 541, Erie 542, Pottsville 543, Harrisburg 544, Lancaster 545, York 546, Philadelphia 547, Camden 548, New York 549, Boston 550, New Haven 551, Hartford 552, Springfield 553, Worcester 554, Providence 555, Pawtucket 556, Fall River 557, Taunton 558, Weymouth 559, Boston 560, New York 561, Philadelphia 562, Lancaster 563, Harrisburg 564, Altoona 565, Tyrone 566, Johnstown 567, Councilville 568, Uniontown 569, Meadville 570, Erie 571, Pottsville 572, Harrisburg 573, Lancaster 574, York 575, Philadelphia 576, Camden 577, New York 578, Boston 579, New Haven 580, Hartford 581, Springfield 582, Worcester 583, Providence 584, Pawtucket 585, Fall River 586, Taunton 587, Weymouth 588, Boston 589, New York 590, Philadelphia 591, Lancaster 592, Harrisburg 593, Altoona 594, Tyrone 595, Johnstown 596, Councilville 597, Uniontown 598, Meadville 599, Erie 600, Pottsville 601, Harrisburg 602, Lancaster 603, York 604, Philadelphia 605, Camden 606, New York 607, Boston 608, New Haven 609, Hartford 610, Springfield 611, Worcester 612, Providence 613, Pawtucket 614, Fall River 615, Taunton 616, Weymouth 617, Boston 618, New York 619, Philadelphia 620, Lancaster 621, Harrisburg 622, Altoona 623, Tyrone 624, Johnstown 625, Councilville 626, Uniontown 627, Meadville 628, Erie 629, Pottsville 630, Harrisburg 631, Lancaster 632, York

**A WHITE ELEPHANT** (Carl J. Berry, mgr.): Se  
 per. la., March 13, New Hampton 14, Independence  
 15, Nichols 18.  
**A WISE GUY** (Haynes and Lytton: Richard Hy  
 mgr.): Jersey City N. J., March 12-17.  
**A WISE WOMAN** (Marie Lamour: F. G. Coun

**A WOMAN IN THE CASE** (Bartlett and May): 8  
 2nd ed., 1904. 128 pp. 10c. New York, N. Y.: The  
 Century Co., 1904.

15, Hasleton 16, March Chunk 17, Reading 19, Allentown 21, Frankford 26, Elizabeth, N. J., Hoboken 29-31.  
A YOUNG WIFE: Philadelphia, Pa., March 12-15.  
ACROSS THE PACIFIC: Brooklyn, N.Y., March 12.  
ADAMS, MAUDE: New Haven, Conn., March 12-15.

AIKEN STOCK: Ft. Wayne, Ind., March 12-17.  
AIKENSTROM, ULLIE (Gus Barnard, mgr.): Un-  
town, Pa., March 13, Johnstown 14, McKeesport  
Greensburg 16, Jeannette 17.  
ALCAZAR STOCK (Belasco and Thall, mgrs.):  
Fresno, Cal., Oct. 8-Indefinite.

ALLEN, VIOLA (Lieber and Co., mgrs.): Columbus, O., March 12, 13, Toledo 14, 15, Indianapolis, 16, 17, St. Paul, Minn., 19-24, Minneapolis 26-31.

AT GAY CONEY ISLAND: Chicago, Ill., March 12  
AT PINEY RIDGE (M. O. Higgins, mgr.): New York

city Mash 12-17 Stamford, Conn., 19, Norwalk  
Bridgeport 21, 22, New Haven 23, 24, Providence  
R. I. 26-31.

**AT THE WHITE HORSE TAVERN:** Newark,  
March 13, Wheeling, W. Va., 14, Rochester, N.  
Y., 21, 22, New York city 26-31.

**NEW DRAMATIC STOCK** (Mitten)

**BALDWIN-MELVILLE** (Walter S. Baldwin, mgr.)  
Jacksonville, Fla., March 12-17.

**BALDWIN-MELVILLE STOCK** (Walter S. Baldwin, mgr.): New Orleans, La.—Indefinite.

BECAUSE SHE LOVED HIM 80 (Charles Frazier, mbr.): San Francisco, Cal., March 12-24, Oakland, 25, San Jose 27, Fresno 28, Los Angeles 29-31.

BECAUSE SHE LOVED HIM 80 (Julius Cahn, mbr): Slatteryville, W. Va., March 13, Belaire, O., Wheeling, W. Va., 16, E. Liverpool, O., 17, Wayne, Pa., 19, Washington 20, Sharon 21, Warren 22.

BEN HUB: New York City Nov. 29—*indefinite*.  
BENNETT-MOULTON (A: Earl Burgess, mgr.):  
Toons, Pa., March 12-17, New Castle 19-24, Youn-  
town, O., 26-31.

BENNETT-MOULTON (2): Haverhill, Mass., 12-17.  
BINGHAM, RALPH: Epes, Ala., March 13. Clinton 14. Tuscaloosa 15. Greensboro 16. Belle Mina 17. Juka, Miss. 19. Tuscumbia, Ala., 20. Fulton, Miss. 21. Smithville 22. Amory 23. Grenada 24.  
BLUE JEANS: Cincinnati, O., March 12-17. Hamilton 18.

**BROWN'S IN TOWN** (La Motte and Sowers  
mgrs.): Troy, N. Y., March 12-14, Utica 17.  
**BROWN'S IN TOWN** (Delcher and Hennessey, mgrs.)  
Poughkeepsie, N. Y., March 13, Savannah 14, Charleston 15.

S. C. 15, Spartanburg 16, Charlotte, N. C.  
 Salisbury 19, Asheville 20, Knoxville, Tenn.,  
 Chattanooga 22, Clarksville 23, Hinkinsville, N.  
 24, Henderson 26, Owensboro 27, Albany, Ind.,  
 Frankfort, Ky., 28, Paris 30, Mayeville 31.  
**HURRILL COMEDY:** Portland, Me., March 12

Concord, N. H., 19-24, Lynn, Mass., 26-31.  
**CAMERON, CLEMENS** (Harry; Hubb. bus.-mg.  
 Wheeling, W. Va., March 12-17, E. Liverpool,  
 19-24, Rochester, Pa., 26-31.  
**CARROLL COMFYD:** McDonald, Pa., March 12  
 Belle Vernon 19-24.  
**CARPER STOCK** (Harry L. Webb, mar.): Long

CARPENTER, FRANKIE (George K. Robinson, mgr.):  
O. March 12-17, Buxton 19-24, Findlay 26-31.  
Fitchburg, Mass., March 12-17, Taunton 19-24, M.  
Bedford 26-31.  
CARTER-REYNOLDS: Ida Grove, Ia., March 12-17.  
CAREY'S TROUBLES (Alfred Kelsey, mgr.): Po-

City, Ok. T., March 12, 13, Winseld, Kan., 14.  
CASTLE SQUARE THEATRE STOCK (J. H. Em-  
mgr.): Boston, Mass., indefinite.  
CAUGHT IN THE WEB (W. E. Elmendorf, mgr.)  
Chicago, Ill., March 12-31.

**KING DRAMATIC** (Nathan Appel, mgr.): W  
bury, Conn., March 12-17, Holyoke, Mass., 19  
Sales 36-51.

ter, prop.: Port Jervis, N. Y., March 13, Dover,  
J., 14, Newton 15, Red Bank 16, Asbury Park  
Port Chester 19, Hoboken 22-24, Elizabeth 26  
Paterson 29-31.

Y. **UNCLE TOM'S CARIN** (Young Bros.): Algoma,  
M. March 13, Ft. Dodge 14, Storm Lake 15, Chow  
16, Sioux City 17.



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VOGEL AND DEWING'S (John W. Vogel, mgr.): Logansport, Ind., March 13, Peru 14, Wabash 15, Anderson 16, Marion, O., 17, Hartford City, Ind., 18.

### MISCELLANEOUS.

ASCOT TROUPE AND JOHNSON SWISS BELL COMPANY: Ironton, Pa., March 13, McDonald 14, Wellsburg, W. Va., 15, Steubenville, O., 16, Bridgeport 17, Wheeling, W. Va., 18, Mountaineer 20, Cameron 21, Mannington 22, Fairmont 23, Grafton 24.

CANADIAN JUBILEE SINGERS: Beardstown, Ill., March 13, Vermont 14, Rushville 15, Cambridge, N. Y., 16, Dutch Flat, Cal., March 13, 14, Truckee 15, Reno, Nev., 16, Virginia City 17, Carson 18, 19, Wadsworth 20, 21, Winnemucca 22, 23.

EDNA AND WOOD: En route through Chil. S. A. FLINTS, THE: Livingston, Mont., March 13-17. GRIMMITH (Hypnotist): Camden, Ark., March 12-14. HERMANN, LEON: Havana, Cuba, Feb. 18-April 3. HOLMES, BURTON: Bridgeport, Conn., March 13, New York city 15, 16, New Haven, Conn., 19, Bridgeport 20, New York city 22, 23, New Haven, Conn., 24, Bridgeport 27, New York city 29, 30.

NEW HAVEN, Conn., April 2. KELLAR: Ithaca, N. Y., March 13, Auburn 15, Utica 16, Schenectady 17, Albany 18, Cohoes 20, Springfield 21, Northampton 24, Hartford, Conn., 26, 27, Waterbury 28.

KNOWLES, THE (Hypnotist): Muscatine, Ia., March 12-17, Tipton 19-21, Clinton 22-24. LOCKETT'S BOSTON STARS: Newburg, Vt., March 13, Northville 14, Bethel 15, Chelsea, Mass., 16, Northfield 17.

NASHVILLE STUDENTS (Theatricals): Santa Ana, Cal., March 13, 14, Phoenix, Ariz., 16, 17, Tucson 18, 19. PASTERNAK, IGNACE: Los Angeles, Cal., March 13, San Diego 16, Los Angeles 17, San Francisco 20-April 6.

PERKINS, ELI: Eldridge, N. Y., March 15, Carthage 16, Watertown 17, Mercer, Pa., 19, Sharon 20, Olyphant, N. Y., 23. SEVENHALL, WALTER C. (Mgr.): Ironton, O., March 12-17, Pomeroy 19-24, Gallipolis 26-31.

SOUZA'S BAND: La Crosse, Wis., March 13, Milwaukee 14, Terre Haute, Ind., 15, Bloomington 16, Louisville, Ky., 17, Cincinnati, O., 18, Columbus 19, Parkersburg, W. Va., 20, Charleston 21, Staunton, Va., 22, Norfolk 23, Richmond 24, Washington, D. C., 25, Baltimore, Md., 26, York, Pa., 27, Lancaster 28, Reading 29, Philadelphia 30, 31. WALSH, HENRY (Quintuplets): Vergennes, Vt., March 12-17.

(Received too late for classification.)

A BLACK SHEEP: Pittsburg, Pa., March 19-24. A JOLLY LOT: Marion, O., March 13, Dedham 16, CHICAGO STOCK (Charles H. Rossum, mgr.): Champaign, Kan., March 12-17, Hutchinson 19-24. COHAN, GUS: Fairmont, W. Va., March 14, 17. EMMET, J. K., AND GILSON, LOTTIE: Worcester, Mass., March 19-24.

GREAT EASTERN STOCK: Medina, N. Y., March 20-31. HIGH ROLLERS: New York city March 12-17, Providence, R. I., 19-24. JAPANESE DRAMATIC CO. (Mrs. Robert Osborne, manager): New York city March 12-24.

MARCO (magician): Grove City, Pa., March 13, Du Bois 14, Kane 15, Warren 16, Johnsburg 17, Lebanon 20, Easton 21, Allentown 22, Philadelphia 23, Susquehanna 24. MEYERS, IRENE: Lebanon, Pa., March 12-17, Haverhill 19-24.

NEWELL, WILLARD: Phillipsburg, Pa., March 19-21. SAPHO: Rochester, N. Y., March 12-14. SHANNON OF THE SIXTH: Lockport, N. Y., March 14.

STULLY, DANIEL: Nashua, N. H., March 13, Manchester 14, Biddford, Me., 15, Rockland 16, Bangor 17, Bath 20, Portsmouth, N. H., 21, Lowell, Mass., 22. SUPERBA (Hanson's): Buffalo, N. Y., March 19-24.

THE KATZENJAMMER KIDS: Ithaca, N. Y., March 14, 15. THE NOMINEE (Walter Walker): La Grande, Ore., March 14, Boise City, Id., 15, Rockville 17, Logan, U. S., 19, Ogden 21, Park City 24, Pocatello 25, Wyo., 26, Laramie 23, Cheyenne 24. THE TROUBLE PARTY: Rochester, N. Y., March 15-17.

TUCKER, LILIAN (Charles C. Vaught, manager): St. Mary's, O., March 15-17. UNDER THE MOON (Western): Ashland, Wis., March 19, Lake Linden, Mich., 21, Hancock 22, Calumet 23, 24, Ishpeming 26, Marquette 27, Marquette 28, Gladstone 29, Marquette, Wis., 30.

UNCLE TOM'S CABIN (Burk's): Postville, Ia., March 13. UNCLE TOM'S CABIN (Boyer Brothers): Correctionville, Ia., March 13, Mason City 14, Spirit Lake 15, Pringle 16, Spencer 17. UNCLE TOM'S CABIN (Eastern): Western: Berlin, Ont., March 14, Galt 15, Hamilton 16, 17, Lockport, N. Y., 19, Albion 20, Medina 21, Middleport 22, St. Catharines, Ont., 23, Niagara, N. Y., 24. UNCLE TOM'S CABIN (Stetson): Eastern: Bethlehem, Pa., March 13, Allentown 14, 15, Reading 16, 17. UNDER THE RED ROBE: Pueblo, Col., March 13, Wichita, Kan., 14, Topeka 15, Leavenworth 16, Atchison 17, St. Joseph, Mo., 19, Des Moines, Ia., 20, Marshalltown 21, Cedar Rapids 22, Keokuk 24, Quincy, Ill., 26, Springfield 27, Evansville, Ind., 28, Nashville, Tenn., 29, Memphis 30, 31. VALENTINE STOCK (Robert A. Evans, mgr.): St. John, N. J., indefinite. VAN DYKE AND EATON: Sandusky, O., March 12-17, Norwalk 19-24. VINCENT STOCK (G. Bert Rodney, mgr.): Oskaloosa, Ia., March 12-17. WAITE'S COMEDY (James R. Waite, mgr.): New Bedford, Mass., March 5-17, Fall River 19-31. WAITE'S NEW STOCK: Williamsport, Pa., March 12-17, Elmira, N. Y., 19-24, Wilkes-Barre, Pa., 25-31. WALSH, BLANCHE, AND MACDOWELL, MELBOURNE (Rev. Stern, mgr.): Spokane, Wash., March 12, 13, Butte, Mont., 15-17, Anacosta 18, 19, Helena 20, Billings 21, Fargo, N. D., 23, 24, Winnipeg, Man., 25, 27, Grand Forks, N. D., 29, Duluth, Minn., 30, 31. WALTER, LESTER, STOCK: Pittsfield, Mass., March 12-17, Fitchburg 19-24, Pawtucket, R. I., 26-31. WALTERS, JULE: Bloomington, Ind., March 13, Bloomfield 14, Washington 15, Olney, Ill., 16, Pana 17, Peoria 18, Canton 19, Bushnell 20, Galesburg 21, Pekin 22, Dixon 24, Clinton, Ia., 26, Pontiac, Ill., 29, Danvers, N. H., 30. WARD, FREDERICK: Little Rock, Ark., March 13, Ft. Smith 14, Joplin, Mo., 15, Ft. Scott, Ark., 16, St. Paul, Minn., 19-24, Minneapolis 25-31. WARNER COMEDY: Atlantic, Ia., March 12-17. 'WAY DOWN EAST (William A. Brady, mgr.): New York city Nov. 13-indefinite. 'WAY DOWN EAST (No. 2): Atlantic City, N. J., March 12. WHAT HAPPENED TO JONES (Joseph McKeever, mgr.): Fond du Lac, Wis., March 13, Oshkosh 14, Appleton 15, Marinette 16, Green Bay 17, Stevens Point 18, Wausau 19, Kaukauna 20, Kau Claire 22, W. Superior 23, Duluth, Minn., 24, Ashland, Mich., 26, Hesperia 27, Houghton 28, Marinette 29, Ishpeming 30, Iron Mountain 31. WHAT HAPPENED TO JONES (Eastern): Rolt, Haver, mgr.: Providence, R. I., March 12-17, Baltimore, Md., 19-24, New York city 26-31. WHITESIDE, WALKER: Grand Rapids, Mich., March 13, 14, Lansing 15. WHO IS WHO (F. W. Starr, mgr.): Victoria, B. C., March 14, Nanaimo 15, Vancouver 16, New Westminster 17, Seattle, Wash., 19-24, Pendleton, Or., 26, Walla Walla, Wash., 27, Spokane 28, Wallace, Id., 29, Anacortes, Wash., 30. WHY SMITH LEFT HOME (Eastern): Kansas City, Mo., March 26-31. WHY SMITH LEFT HOME (Western): E. R. Salter, mgr.: Montgomery, Ala., March 13, Atlanta, Ga., 14, 15, Birmingham, Ala., 16, Anniston 17, Columbus, Ga., 19, Macon 20, Savannah 21, Augusta 22, Charleston, W. Va., 23, 24, Sumter, N. C., 26, Wilmington 27, Petersburg, Va., 28, Richmond 29, 30, Norfolk 31. WIDEMANN'S BIG SHOW: Atlanta, Ga., March 12-17, Athens 13-24, Anderson, S. C., 26-31. WILSON, GED: WASHINGTON, D. C., March 12-14, Troy 15-17, Kingston 19-24, Albany 26-31. WOLFE, HARRISON J. (Howe, Webster and Co.): Saginaw, Mich., March 13, Flint 14, Ypsilanti 15, Farmington, O., March 12-17, Pittsburg, Pa., 19-24, New York city April 2-7. YOUNG JAMES: Raleigh, N. C., March 13, Goldsboro 14, Suffolk, Va., Soldiers' Home 16, Newport News 17. ZAZA (Mr. Carter): Philadelphia, Pa., March 12-24. ZAZA (No. 2): Charles Frohman, mgr.: Manchester, N. H., March 13, Keene 14, Belvidere Falls, Vt., 15, Burlington 16, Montpelier 17, Montreal, Can., 19, 24, Ottawa 26, St. Catherine 29, London 30, Hamilton 31.

### OPERA AND EXTRAVAGANZA.

ADORN, MILTON, COMIC OPERA: Philadelphia, Pa., indefinite. BLACK PATTS' TROUBADOURS (Vocifer and Nolan, mgrs.): Memphis, Tenn., March 12-14, Little Rock 15, Hot Springs 16, Texarkana 17, Shreveport, La., 18, Marshall, Tex., 19, Jefferson 20, Tyler 21, Paris 22, Denison 23, Sherman 24, Gainesville 26, Dallas 27, 28, Ft. Worth 29, Corsicana 30, Waco 31. BOSTONIANS, THE: Tucson, Ariz., March 13, El Paso, Tex., 14, San Antonio 15, Galveston 16, Houston 17, New Orleans, La., 19-24, Mobile, Ala., 26, Birmingham 27, Atlanta, Ga., 28, 29, Augusta 30, Charleston, W. Va., 31. CASTLE SQUARE OPERA (Henry W. Savage, prop.): New York city Oct. 2-indefinite. CASTLE SQUARE OPERA (Henry W. Savage, prop.): Chicago, Ill., Sept. 25-indefinite. CASTLE SQUARE OPERA (Henry W. Savage, prop.): St. Louis, Mo., Nov. 6-indefinite. CHRIS AND MIE WONDERFUL LAMP: Hartford, Conn., March 12-14, Springfield, Mass., 15-17, Providence, R. I., 19-21, New Bedford, Mass., 22, Lawrence 23, 24, Haverhill 26, 27, Lowell 28, 29, Portland, Me., 30. DANIELS, FRANK (Kirk La Shelle, mgr.): Springfield, Mass., March 13, Northampton 14, Hartford, Conn., 15, 16, New Haven 17, Brooklyn, N. Y., 19-24, Washington, D. C., 26-31. DE ANGELIS, JEFFERSON (John P. Slocum, mgr.): Rochester, N. Y., March 12, 13, Binghamton 14, Corning 15, Elmira 16, Ithaca 17, Auburn 19, Oswego 20, Watertown 21, Geddesburg 22, Ottawa, Can., 23, 24, New York 25-31. DESHON OPERA: Newcastle, Pa., March 12-17. DEVIL'S AUCTION: Fremont, Neb., March 14. GRAY GRAND OPERA (Maurice Grau): New York city Dec. 13-indefinite. HEPBURN SQUARE OPERA: Durham, N. C., March 12, 13, Kingston 14, 15, Newbern 16, 17, Goldsboro 19, 20, Rocky Mount 21, 22, Tarboro 23, 24. HOPPER, DE WOLF: Orem, N. Y., March 12-17. JACK AND THE BEANSTALK: Warren, O., March 13, E. Liverpool 14, Massillon 15, Akron 16, New Philadelphia 17, Zanesville 19, Newark 20, Springfield 21, Dayton 22, Richmond, Ind., 23, Marion 24, Chicago, Ill., 26-31. LOUISE BRIGHAM OPERA: Monterey, Cal., March 13, Watsonville 14, Santa Cruz 15. NIELSEN, ALICE (Frank J. Parker, mgr.): Chicago, Ill., March 5-24, Detroit, Mich., 26-31. PACKARD, DAN, OPERA: Huntsville, Ala., March 12-14, Gadsden 15, Rome, Ga., 16, 17, Newman 19, Griffin 20, Macon 21, Augusta 26-31. ROBINSON COMIC OPERA (Frank V. French): Wilmington, Conn., March 12-17, Worcester, Mass., 19-24, Lawrence 26-31. SCALCHI, NENE: Tacoma, Wash., March 13, Seattle 14, Missoula, Mont., 17, Great Falls 19, Anacosta 20, Butte 21. STRAKOSCH OPERA: Washington, D. C., Feb. 26-indefinite. THE CASINO GIRL: New York city March 19-indefinite. THE EVIL EYE (Sidney R. Ellis, mgr.): Jacksonville, Fla., March 13, Jacksonville 14, St. Victor 15, Jacksonville, Fla., 16, Madison 17, Milwaukee 19-24, St. Paul, Minn., 26-31. THE FRANCES CHIC: Philadelphia, Pa., March 15-17. THE TELEPHONE GIRL (F. G. Ross, mgr.): Minneapolis, Minn., March 12-17. THREE LITTLE LAMERS: Toronto, Can., March 12-17, Detroit, Mich., 19-24, Toledo, O., 26, 27, Columbus 28, Dayton 29, Indianapolis, Ind., 30, 31. WILDER OPERA: Middletown, Conn., March 12-17, Waterbury 19-24, New London 26-31. WILDER-KIRWIN: Pensacola, Fla., March 12-17, Mobile, Ala., 19-24, Galveston, Tex., 26-31. WILSON, FRANCES: Indianapolis, Ind., March 13, 14, Louisville, Ky., 15-17, Dayton, O., 19, Columbus 20, 21, Toledo 23, 24, Philadelphia, Pa., 26-31.

### VARIETY.

A SOCIAL MAID: Columbus, O., March 22-24. AMERICAN BURLESQUERS: Louisville, Ky., March 12-17, Indianapolis, Ind., 19-24, Chicago, Ill., 26-April 7. AMERICAN PHOTOGRAPH (John H. Garrison, mgr.): Toronto, Can., Jan. 29-indefinite. BIG SENSATION: Manchester, N. H., March 12-14. BOHEMIAN BURLESQUERS: Providence, R. I., March 12. BOWERY BURLESQUERS (Hurtig and Seamon): Elizabeth, N. J., March 12-17.

BEACH AND BOWERS: Jerseyville, Ill., March 13, Jacksonville, N. H., 14, St. Johnsbury, Vt., 17. CULHANE, CHACE AND WESTON'S: York, Pa., March 12, 13, Lancaster 14, Carlisle 15, Harrisburg 16, 17, Columbia 18, Lebanon 21, Danville 22, Williamsport 23, 24, Scranton 26, Ashland 27, Shenandoah 28, Hazleton 29, Mahanoy City 30, Pottsville 31. DIAMOND BROTHERS: Bellows Falls, Vt., March 13, Lebanon, N. H., 14, St. Johnsbury, Vt., 17. FIELD, AL G.: Toronto, Can., March 12-17, St. Catharines 19, Hamilton 20, Port Huron, Mich., 21. GORTON'S: Annapolis, Md., March 13, Woodstown, N. J., 15, Atlantic City 16, Bridgeport 19, Vineland 20, Halls 21, Asbury Park 23, Lakewood 24, Red Bank 26. KALBFELD'S: Williamsport, Ind., March 13, Monticello, Ill., 14, Weidman 15, Attica, Ind., 16, Arcadia 17. NASHVILLE STUDENTS (Russo and Holland): Brenham, Tex., March 13, Belleville 14, Galveston 15, La Grange 16, Columbus 17, Schulenburg 18, Luling 19, San Marcos 23, Austin 24, Temple 26, Cleburne 27, Ft. Worth 28, Denton 29, Dallas 30, Sulphur Springs 31. OTIS BOWERS AND AL. BUSBY'S MINSTRELS (Al J. Busby, mgr.): Menasha, Wis., March 13, Appleton 16, Green Bay 17, Oconto 19, PRIMROSE AND DOCKSTADER: New York city March 12-17, Boston, Mass., 19-31. RICHARDS AND PRINGLE'S (Russo and Holland): Colfax, Wash., March 13, Pullman 14, Missoula, Mont., 16, Phillipsburg 17, Helena 19, Deer Lodge 20, Anaconda 21, Butte 22, Bozeman 26, Livingston 27, Big Timber 28, Billings 29, Miles City 30, Glendive 31. RUSCO AND HOLLAND'S: Missouri Valley, Ia., March 13, Boone 14, Des Moines 15, Marshalltown 16, Cedar Rapids 17, Davenport 18, Clinton 19, Dixon 20, Rockford 21, Elgin 22, Janesville, Wis., 23, Racine 24, Milwaukee 26-31. SCOTT'S MINSTRELS: Greensburg, Ind., March 14, Knightstown 15, Rushville 16, Middletown, O., 17, Piqua 19, Lebanon 20, Xenia 21, Washington C. H. 22, Athens 23, Parkersburg, W. Va., 24. STYER, GUS: Napoleon, O., March 13, Hudson, Mich., 15, Ypsilanti 16, Adrian 17, Albion 19, Sturgis 20, Three Rivers 21, Benton Harbor 22, Hastings 24, Grand Rapids 26-28, Muskegon 29, Big Rapids 30, Ionia 31.



## TELEGRAPHIC NEWS

## CHICAGO.

## Windy City Ways with Crescent City Notes on the Side.—Attractions.

(Special to The Mirror.)

CHICAGO, March 12.

While I was enjoying a temperature of seventy-five in the shade in New Orleans last week, the good people of this town were wading through a combination of snow, sleet, hail, and rain such as Chicago can produce, but it kept only the transients away from the theatres. Mrs. Fiske's business continued wonderful at the Grand Opera House. A big house signified the opening of her fourth and last week to night and the sale is very heavy for the rest of the engagement. Mrs. Fiske will be followed next Sunday by James A. Herne in *Bag Harbor*.

The Jefferson boys were giving Rip Van Winkle at the Tuileries when I was in New Orleans. I had never seen Tom as Rip. As he said to me afterward, "It's a pretty hard proposition to follow 'the old gentleman' in the part." But the genial Thomas certainly "gets away with it" and gives a remarkable performance, while Joe and Willie gave him the best of support.

Out at the race track I ran against Colonel John Hopkins, who talked to me in about this fashion: "That Fraser version of Quo Vadis is proving a corker at my Chicago house. They're off—it will run for several weeks if—Cheney-mits is in the lead!—Oh, but it was a task to put it on—She ought to win in a walk!—our scenery is of the best and I shall have to—She leads into the stretch!—Yes, it plays here soon—Cheney-mits wins!—I'll have to get my money back on it—Well, I must cash these tickets—see you later."

The French grand opera company opened at the Auditorium to-night in *La Juive*. Popular prices prevail, and during the week we shall hear *Homage* and *Juliet*, *Il Trovatore*, *Salambo*, *Faust*, *Acta*, and *Les Huguenots*. Indications point to a large business, as the company is an excellent one.

Bad weather has not interfered to any extent with the engagement of Alice Nielsen in her new opera, *The Song of the Sea*, at the Columbia. Where she begins her second week to-night. Eugene Cowles, Joe Cawthorn, and others in the company share honors with the star.

Mrs. Langtry has been attracting many of the curious to Powers with *The Degenerates*, and this is the second and last week of her engagement.

The patrons of *Bo-Victor's* seem to enjoy plays of the Quo Vadis order, for the sign of the Cross has been going a remarkable business there. The similarity between the two plays, by the way, is striking. Andrew Mack will follow in *The Last of the Robbers*.

Why Smith Left Home was being given last week in the Crescent in New Orleans, with young Frank Tanshill as Santa, while West happened to Jones was the tail at the Dearborn here, with Howell Hensel as Jones. I do not know where Brown's in Town was given.

Walter E. Perkins presented My Friend from India at the Lyric last week, and yesterday he was followed by *Myra's* A Temperance Town, which appears to have set some of its bedtime flavor. After a big week of Lucia of Leamington at the Studebaker, the Castle Square Opera company put on *Loonagrin* this evening to a large audience.

Emma Nevada gave concerts at the Central Music Hall Thursday and Saturday, and the regular Thomas concert was well attended at the Auditorium Friday and Saturday.

I was often reminded in New Orleans last week of Chicago, for I met Harry Watchman, chief clerk of the St. Charles Hotel, who used to be doorman at the Grand Opera House here; curly "Jack" Lyons, for years stage doorman at the same house, and the only "Parson" Davis, manager, gentleman, sport, and all round good fellow. I also met a Chicago man, who must be nameless, because I saw him try to blow the froth off of a chocolate rum in a restaurant last night.

Despite Colonel Hopkins' absence in the Southern city, Quo Vadis goes on merrily at his house here, and is likely to break the play record of his six years' stock history.

Opie read, novelist; William Lightfoot Vischer, poet, and Wallace Bruce Armstrong, eloquentist, are to join in a vanderbilt sketch, opening soon in St. Louis, going to San Francisco, and returning to New York. The combination has been booked for a year at \$500 a week.

Barney Gilmore and his players in *Kidnapped* in New York were late last Saturday on their trip from Cincinnati to open here at the Alhambra, so they "made up" on the train, and astonished the depot people when they landed in costume. Manager Warr held the large audience and they made a big hit. Yesterday they were succeeded by *The Bowers After Dark*.

Joseph Murphy packed the Great Northern twice yesterday, following Rose Melville in his Hopkins. A Man of Mystery followed Murray and Mack over at the Criterion yesterday afternoon, and Yon Yoness was followed at the Academy of Music by At Ease on Coney Island.

Joey Bartlett Davis will spend the Summer in England as the guest of Ellen Terry. She is considering two offers recently received for next season—one to become a member of a London operatic organization and the other to star in a comic opera here. She prefers America.

The Vanishing Race, a play dealing with Indians and soldier life on the frontier, written by a newspaper man, will be given an elaborate production at the Lyric by Manager Martin Julian before the close of the season.

There are to be no more Thomas concerts at the Auditorium until March 30, the orchestra meantime going on tour through the South, with Miss Fiedrich, Leopold Kramer, Emil Bark, and Bruno Steindl as soloists. Katherine Fish, a Chicago soprano, will be the next local soloist.

Spinelli's *At the Lower Harbor* and Mascagni's *Cavalleria Rusticana* will be the double bill of the Castle Square Opera company at the Studebaker next week. Tanshillers will be given March 20 and *The Flying Dutchman* April 2.

The sheet storm of last week is said to have done at least \$100,000 worth of damage to theatrical printing here. All of the bills had to be renewed—another argument in favor of newspaper advertising.

Colonel Hopkins is making ready to produce a version of *Sappho* at his theatre on March 25, after the run of Quo Vadis. Fraser will prepare to follow in *Sappho* in New Orleans this week, and is no doubt bearing it like a man. "Biff" Hall.

## BOSTON.

## Julia Mariow's New Manager—The Rice Benefit—Current Attractions.

(Special to The Mirror.)

BOSTON, March 12.

Holdover attractions seem to be the regular thing for Boston this week, and the chief change of bill, at the Castle Square, introduces *The Prisoner of Zenda*, which was played there a number of times with conspicuous success. There are a number of changes in the cast, and while Lillian Lawrence plays *Flavia*, one of her best characters, John Craig has his first fling at the King and Basendyll. Leonard Bradley is the new Antoinette de Maupin and a splendid one. T. N. Cummings is back in the bill after a fortnight's rest. An interesting feature to follow will be *Rupert of Hentzau*. Now let the Castle Square follow the London example and devote a day to both plays, with *The Prisoner of Zenda* at the matinee and *Rupert of Hentzau* at night.

Chaucery Olcott at the Boston in *A Romance of Athlone* has made a success. The engagement is limited to this week.

Mrs. Le Moyne has had nothing but nice things said of herself and the splendid company appearing with her in *The Greatest Thing in the World* at the Tremont. It is one of the most delightful productions of the year.

Louis Mann and Clara Lipman are in the last week

of their production of *The Girl in the Barracks* at the Park, for their rehearsals are now well under way for Sydney Rossfeld's comedy drama, *Master and Pupil*, which will be given a week from to-night.

Julia Mariow is in the last week of her engagement at the Hollis with *Barbara Frietich*. J. H. Gilmore was ill and out of the bill a part of last week, when his place was capably taken by Donald McLaren. Mr. Gilmore is now back in the cast.

May Irwin is packing the Museum at every performance, and the mystery is that the engagement had ever been set for so short a time. If other plays can stay here four and five weeks without question, Sister Mary should have been booked for more than a fortnight. This is the last week.

The Rounders still continue to do well at the Columbia, but this is announced to be its last two weeks, and then, rumor has it, Mam'elle 'Awkins will come back again for another engagement.

Williams and Walker are at the Grand Opera House this week with *The Policy Players*. A *Stranger in a Strange Land* last week was conspicuous for the good work of James T. Gallaway as the real Indian.

A real St. Patrick's week attraction is furnished by the stock of the *Greenin Square*, the play is *An Irishman's Love*, with specialties introduced by Tom and Kitty Morrissey, James Neary, Tom Galvin, and Tony Mack. The stock at the Grand appears in *The Paymaster*.

There is one girl with a thinking part in *The Rounders* that is sure to have a future. Everybody says that. She is young, pretty, vivacious, sings divinely, dances like a dream, and the only trouble is that I've forgotten her name. A friend made me promise that I'd write a paragraph about her in *The Mirror*, and here it is—all but the name. The girl who answers the description will know I mean her.

Edwin Martin's Irish drama, *The Heather Field*, will be the next independent drama at the Tremont.

Minnie Dupree is in Boston rehearsing with Louis Mann and Clara Lipman, having been specially engaged to play in *Master and Pupil*. She will have one of the principal parts, and, while different from anything that she has ever played in Boston, promises to make a big hit.

Lillian Sullivan, a Boston girl, played *Babbie* in *The Little Minister* on the New England circuit during the recent illness of Adelaide Thurston. Many congratulations have been extended upon the betrothal of Miss S. Lillian James, of Ashmont, to T. B. Latham, treasurer of the Tremont.

Julia Mariow will not be under the management of Charles Frohman next season. Her tour will be directed by C. B. Dillingham. The change in managers will not be made at the opening of the season when she plays *Barbara Frietich* in Chicago, but when she goes to New York in October with her new play, *When Knighthood was in Flower*, it will be under the new management.

Helene Stoyton, Minnie Ashley, and Charles Danby, of last year's Genda company, have been engaged for the production at the Tremont next week, as well as Helen Mostyn, W. G. Stewart, and Adin Kousvick.

The first performance of Alice Nielsen at the Museum will be for the benefit of Samuel W. McKee, T. A. Latham, and J. H. Keane.

Edward E. Rice had a benefit at the Boston last Thursday and there was a large attendance. A number of the strongest cards were conspicuous by their absence, but it was a success just the same, and the bill lasted for five hours and a half. There was a little drawback when Mr. Rice was arrested on an old claim of the New York Calumny Light company. A friend hastened to the rescue and he was quickly bailed out.

A. H. Chamberlain, who has been resident manager of the Columbia ever since *The Man in the Moon* was closed, has built up the business so finely that he, the drama, and song, have signed an agreement by which he is to be in business for five years with an option of ten years more. He will run the house, it is understood, in an alliance with George W. Lederer, so as to exchange Columbia and Casino productions.

William Harris has been in town to see the rehearsals of *Master and Pupil*.

The Watch and Ward Society held its annual meeting last week, but in its report nothing was said about any attempt to stop immoral plays in Boston. In fact, it would seem that this society has not done much playing since its black eye from Rose Sydney a year ago. Certain it is that at least three notorious plays have been given here without any attempt at changes, and others are announced for the near future.

Made Odell's engagement for the Summer at the Castle Square has called out many congratulations from the regular patrons of the house, with whom she is a great favorite.

JAY BUNTON.

## PHILADELPHIA.

## Goodwin, Robson and Julia Arthur Draw Big Houses—Stock and Vandeville Theatres.

(Special to The Mirror.)

PHILADELPHIA, March 12.

One of the largest and most brilliant audiences of the season welcomed N. C. Goodwin and Marine Elliott at the Chestnut Street Opera House this evening, when they inaugurated their three weeks' engagement with *When We Were Twenty-one*. The delightful comedy was well acted and handsomely staged, and won much favor. Julia Mariow April 2.

Stuart Robson delighted and surprised a houseful of his admirers this evening at the Chestnut Street Theatre with his new play, *Oliver Goldsmith*. In the title Mr. Robson gives a most artistic portrayal, and in the interpretation of the excellent play he is aided by a superb supporting company. Harry E. Dixey, Florence Rockwell, Jefferys Lewis, H. A. Weaver, Sr., Walter Hale, Ellen Mortimer, and Beaumont Smith deserve special mention. Sarah Cowell Le Moyne March 19. Francis Wilson April 2.

Julia Arthur in *More than Queen* at the Broad Street Theatre opened her second and last week to large patronage. Mrs. Louise Carter in *Zana* is announced for March 19-21. Olga Netherdale is booked here April 2 in *Sappho*. It is said there have been several attempts to cancel the engagement, but that the original time and contract have been insisted upon.

The Princess Chic, with bright melodies and entertaining plot, is in its second week at the Walnut Street Theatre. Christine McDonald as the princess is the feature. F. C. Whitney's Quo Vadis comes April 19 for six weeks.

The Park Theatre has a Young Wife, its second engagement in this city. In the company are Emmett C. King, Melon Williams, John L. Woodman, Neil Florence, Minnie Badcliffe, Selma Herman, and Sydney Cowell. The Sunshine of Paradise Alley March 19. Creston Clarke April 19 for four weeks.

At the Auditorium Mathews and Bulger in *By the Sea* saw waves opened well. Beside Mathews and Bulger mention is due Vinie De Witt, Louise Gunning, Ned Wayburn, Tony Hart, and Lottie Ettinger. A *Stranger in New York* next week, with Williams and Walker to follow.

Sappho is presented by the Durban-Sheeler Stock company at the Girard Avenue Theatre. In the play many of the lines and situations from the book have been eliminated or modified. Rose Stahl takes the name part. Next week, March 19.

The Prodigal Daughter is the bill of the stock company at Forepaugh's Theatre. Its realistic scenic effects, beside the excellent interpretation by Carrie Badcliffe, John J. Farrell, and the others, made it an attractive production. The *Quanto Valde* is underlined.

On the Stroke of Twelve is at the National Theatre. It is full of excitement and pleased a good-sized audience to-night. Sappho is announced for next week.

At the Standard Theatre this is announced as the last week of the stock company. The Two Orphans is the farewell bill.

The People's Theatre offers *A Guilty Mother* this week. A Trip to Countown will follow. King of the Opium Ring March 20.

Dumont's Minstrels at the Eleventh Street Opera House have a changed programme, including a new burlesque, *What Are You Drinking?* Large patronage.

Gustave Amberg's German company closes its successful engagement at the Arch Street Theatre with the present week. Anna Fehring will appear in *Medea* and Sappho, aided by a competent company.

Kent's Theatre continues to maintain its high standard before capacity houses all the time. The programme this week introduces Robert Hillard in *The Little Girl*, Harry Hancy in *Bob Smith's Pageant*, George Fuller, Golden, Wilson, and Burke Winter, Conroy and McDonald, Little Emma, Florence Moore, Grazer and Hazel, W. R. Bates, D'Alma's

monkeys, Tom Brown, Roger and Belle Dolan, Mardo, and the biograph. Next week, Marie Wainwright, the Craggs, and Isolaret.

An attractive bill drew a crowd to the Grand Opera House to-night. Fougere and Maggie Cline are the new headliners. Others are Tiddewinks and Dugan, Beatrice Moreland in *A Game of Golf*, Cookley and Husted, Flood Brothers, Bates Musical Trio, Apollo, Reed and Shaw. On account of his immense hit the great Lafayette has been retained as a headliner for a second week. The Carlisle Indian Band is booked for next week.

Sousa's Band will give three concerts at the Academy of Music March 20 and 21.

The Milton Aborn Opera company are giving a good production of Wang at the Star Opera House, with Milton Aborn in the title role, ably aided by Ida Mullie and a clever company. The continuous performance includes vanderbilt acts. While business has somewhat improved the patronage is not what it should be.

Bandmaster Fred. N. Innes will give grand opera in the Auditorium of the new Steel Pier at Atlantic City this Summer. The band will also furnish the music for the season, beginning June 20.

Benefits to employees at the various theatres are now in order. George R. Allison, treasurer of the Chestnut, will require March 26 and 27 to accommodate his friends. George W. Metzel, of the Girard Avenue Theatre, announces March 27.

S. FERNBERGER.

## WASHINGTON.

## Quo Vadis at the Columbia—Strakosch Company in Grand Opera—Various Notes.

(Special to The Mirror.)

WASHINGTON, March 12.

Stanislav Stange's dramatization of Quo Vadis, produced by F. C. Whitney, crowded the Columbia to-night. The advance sale has been the largest in the history of the house. The presentation throughout is commendable, and the superb company, headed by Joseph Haworth, whose *Vincinus* is a powerful characterization, won honors and applause. Among those favored were Rosalie Knott, Alice Fisher, Carolyn Kenyon, Lucie Moore, Marcie, Avery Strakosch as Leonora, George R. Allison as Count de Luna, Gratton Baker as Marrocco, and Anselma Fields as Azucena were the principals. Anon will alternate during the week, with Clara Lane in the title role and J. K. Murray as the Marquis de Aubigne. Next week, Carmen and Maritana. Annie Russell in *Miss Hobbs* is the attraction at the New National Theatre. Next attraction, Julia Mariow.

The third week of the Strakosch Opera company at the Lafayette Square is ushered in with *Il Trovatore*. A satisfactory rendering was given to a large audience. Avery Strakosch as Leonora, J. K. Murray as Count de Luna, Gratton Baker as Marrocco, and Anselma Fields as Azucena were the principals. Anon will alternate during the week, with Clara Lane in the title role and J. K. Murray as the Marquis de Aubigne. Next week, Carmen and Maritana. Annie Russell in *Miss Hobbs* is the attraction at the New National Theatre. Next attraction, Julia Mariow.

John E. Henshaw and May Ten Brock in Dodge's *Frip to New York* opened well at the Academy. In a good supporting company are Ben F. Grinnell, Harry Crandall, William Blandell, Richard Guine, Clara Lavina, Effie Guine, and the Chappelle Sisters. *Man's Enemy* is underlined.

The Richard Mansfield-Mary Sanders-Winters coach contract damage suit, that has been running through the courts here for the last four years, was brought to a close during Mr. Mansfield's recent engagement at the Columbia. A compromise was effected and the case was settled out of court.

Many improvements are contemplated at Cabin John Bridge, a historical point beyond the city limits, that will make this resort an attractive vacation spot during the Summer. A new bridge will span the Potomac at that point, and there will be amusement pavilions, an electric fountain, and a summer theatre to accommodate two thousand.

The Columbia Troubadours, an amateur minstrel company, has been organized by Neil Bryant, thirteenth minstrel, who has for years past held a position in the Gaiety Company, New York.

T. Arthur Smith, treasurer of the New National, has been engaged this Summer to control the amusement and other privileges at Wild Wood, as Glen Shigo is now called.

Viola Allen will open her next season with *In the Palace of the King* at the New National Theatre next week.

Sol Smith Russell addressed the young women of Fairmont Seminary Friday night. His subject was "On and Off the Stage." JOHN T. WARD.

## ST. LOUIS.

## French Opera's Short Stay—Wilson Confers with Jessie Bartlett Davis—The Theatres.

(Special to The Mirror.)

ST. LOUIS, March 12.

The Castle Square Opera company continued its record-breaking business last week with the repetition of *Il Trovatore*. The company opened its engagement in this evening in *Carmen* with the following cast: Carmen, Susan Kronold, Grace Golden; Michaela, Mary Carrington; Frasquita, Maud Bancy; Fannie Frankel; Mercedes, Della Novin; Rose Campbell; Don Jose, William Forano; Harry Davies, Miro Delamotte; Escamillo, Harry Lockstone; Homer Lind; Il Donceiro, E. N. Knight; R. Remondado, Frank Baney; Zuniga, Francis J. Byler; Morales, W. E. Grinnell; Lilia Pastia, E. G. Kisman. Next week, *Rigoletto*.

William H. Crane appeared this evening at the Olympic in *A Rich Man's Son*. His company includes William Courtleigh, William Ingersoll, William Sampson, Charles Jackson, William Dupont, George F. De Vera, Percy Russell, Selma Johnson, Cecile Knitton, and Evelyn Carter. Next Monday, *James O'Neil*.

Archibald Boyd, who is a resident of our city, opened a week's engagement at the Century Sunday night in *The Village Postmaster*. His supporting company consists of James H. Bradbury, Henry L. Keane, Richard Hemmish, Leslie Matthews, Thomas McGuire, Edith Barker, Blanche Weaver, Sadie Strathman, and Anne Buckley. March 19, Mrs. Langtry.

The Barrows-Lancaster company and the Naves are the headliners at the Columbia. Other entertainers are Frank Bush, the De Comas, the Earle Sisters, Joseph Adelman, Dorothy Drew, the Connors, Starr, Rosely and Roetelle, Ella Morris, Bob Branigan, and the kinodrome.

Manager Garon offers the Brothers Byrne in *Eight Bells* at Havlin's. Next Sunday, *The Irish Alderman*.

At the Grand we have *Helle, Bill*. Chief among the entertainers are Fred L. Power, George Ober, John Hyams, Ada Deaves, Louise Royce, Helen Brackett, Ada Bernard, and Frances Keplar. For the matinee and night of Sunday, March 19, the Grand will have *The Dazzler*. Monday, March 19, Mrs. Fiske comes with her great production of *Becky Sharp*.

Victory Bateman made her first appearance as leading woman at Hopkins' Sunday afternoon in *Carmen*. Maurice Freeman played Don Jose. The vanderbilt bill consists of *Parviva*, Ed Latell, Ben Howatt and son, and the Loveland Children. Next week, *Sappho*.

Tom Misco's City Club is the bill at Manager Butler's Standard Theatre.

The French opera company opened their engagement at the Fourteenth Street Theatre Thursday evening in *Les Huguenots* with a splendid cast. Bouxmann, the great basso, who made such a hit here last season, received an ovation. Mme. Pacary was the best Valentine heard in St. Louis for several years. On account of bad business M. Charley decided not to give any more performances at this time, and the company left for Chicago.

The Choral-Symphony Society gave their ninth concert of the season at the Odeon Thursday evening. The soloists were Genevieve Clark Wilson, soprano, and Charles W. Clark, baritone.

Anna Eva Fay is at the Fourteenth Street Theatre this week.

Well's Concert Band presented a splendid programme Sunday afternoon at the Olympic. Tony Harty, of the Castle Square Opera company, was the soloist.

Wednesday the Castle Square chorus presented Stage Director E. P. Temple with a handsome diamond scarf pin, the occasion being his fortieth birthday.

Next Wednesday Anna F. Woodward, daughter of Charles B. Woodward, a wealthy business man of

## ADELAIDE THURSTON.



Adelaide Thurston, who is pictured above, is now playing *Lady Babbie* in *The Little Minister* (No. 2 company). This is Miss Thurston's second year as *Lady Babbie*, and, judging by all that has been said of her performance in this charming character, she has made a remarkable success in the part. The New Orleans *Picayune* says "Adelaide Thurston is altogether delightful as *Lady Babbie*. She gives to the part the saucy gaiety, the underlying humor that dictated every turn in the gypsy's part, and she makes the picture very soft, tender and womanly by showing the girl's heart awakened by love and ennobled by a grand passion." Miss Thurston, who has been on the stage but a few years, gained most of her experience while a member of a stock company in Pittsburg.

St. Louis, will make her debut with the Castle Square Opera company as *Michaela* in *Carmen*. Miss Woodward has been in the chorus of the Castle square company for the past year after finishing a song course in music in Paris.

Colonel Frank James, of the Standard, is to have a benefit on March 30.

I received a very pleasant call from Mostyn Kelley last week. Mr. Kelley was filling an engagement at Havlin's.

A. C. Wegman gave a musical Tuesday evening at the Conservatorium in compliment to Joseph F. Sheehan, the tenor of the Castle Square Opera company.

Jessie Bartlett Davis came down from Chicago Wednesday and is registered at the Southern. This seems to confirm the rumor that Mrs. Davis and Francis Wilson are to be co-stars next season, as they held several conferences here.

Isabelle McMillan, of this city, joined Francis Wilson's company here.

Manuel Gumpertz, of Hopkins', went to Chicago Thursday night.

Billy Cushman, advertising agent of Havlin's and the Grand, will have a benefit at Havlin's April 9.

Emily Dodd, leading woman of *The Sorrows of Satan* company at Havlin's last week, was quite ill while here and only appeared three times.

Mr. Spessing, who has a short lease on the Century, has secured a new lease for five years. Pat Short will remain the manager of both the Olympic and Century.

All our theatrical managers were arrested Friday for violation of a city ordinance that compels all amusement managers to use automatic sprinklers on the stages of their theatres. — J. A. NORRIS.

## BALTIMORE.

## Ada Rehan Opens Her Tour—At Other Theatres—Sappho Agitation.

(Special to The Mirror.)

BALTIMORE, March 12.

Ada Rehan opened her tour at Ford's this evening. The play was *The School for Scandal*. During the week a repertoire consisting of *The Taming of the Shrew*, *As You Like It*, *The Country Girl*, and *The Subtleties of Jealousy* will also be presented. In the company are Eugene Ormonde, George Clark, White Whittlesey, Wilfred Clarke, Charles Harbury, W. C. Jennings, Foster Larder, George Warnock, N. S. Lewis, John Taylor, Mabel Boetuck, Louise Draper, Margaret Owen, Marion Stuart, Virginia Navara, Catherine Zeller, E. T. Russell, R. S. Figgott, Thomas Badway, and Clement Hopkins. The Princess Chic next week.

The Belle of New York is the attraction at the Academy of Music. The company is headed by Edna May and includes Toby Claude, E. J. Connelly, W. C. Carleton, J. E. Sullivan, William Cameron, George A. Schiller, and George K. Fortescue. The *Girl from Maxim's* will follow.

Married Life is well presented by the Lyceum Stock company this week. At the matinee on Wednesday and Saturday *Married Life* will be preceded by *Lady Betty's Highwayman*. Next week, *The New South*.

In Old Kentucky drew a full house to the Holiday Street Theatre, where it was presented in excellent style by Jacob Litt's competent company headed by Laura Burt. The play proved as interesting and entertaining as of yore. In the cast were Charles K. French, Lillian Mortimer, Pierce Kingsley, Charlotte Winnet, Frank Dayton, H. B. Bradley, William Sutton, and William Price. What Happened to Jones was underlined.

Sappho was presented at the Music Hall this evening under police supervision. Efforts were made to prevent the production of the play, but the police commissioners did not care to risk suit on their bonds by stopping the performance until they were thoroughly satisfied as to the character of this version of the story. Catherine Lewis is the star.

HAROLD BUTLER.

## CINCINNATI.

## Mrs. Carter Resumes—Pike Stock to Tour—Current Attractions.

(Special to The Mirror.)

CINCINNATI, March 12.

Mrs. Leslie Carter in *Zana* began to-night the engagement at the Grand that had been postponed from last Autumn. Next week, W. E. Crane.

The Pike Stock company yesterday presented *Jane* before an enthusiastic house. It has been several years since Jane was seen here last, and it has always been a favorite. Business excellent. Othello next week.

Blue Jeans is produced at the Walnut by a company that includes William W. Nichols, Frank Ambrose, John H. Rowe, Jay L. Dorey, William Wright, Harry Waitaker, Edward Smith, Charles Thornton, Benjamin Thorp, Ethel Barrington, Anne Hallinger, Mildred Dean, C. Blanche Rice, and Hilda Vernon.

Isam's Octoroms at the Lyceum this week are drawing well, and among those on the programme are Smart and Williams, Belle Davis, the Brittons, and Billy Miller.

The Limited Mail at Henck's opened Sunday afternoon and aroused as much interest as when it was first given here.

Sousa's Band will be heard in two concerts at Music Hall next Sunday.

The Pike company will go to Detroit, St. Paul, and Minneapolis for long engagements immediately after the close of the season here



# THE FOREIGN STAGE

## LONDON.

### England Rejoices—Don Juan's Last Wager Falls—Plays and Players.

(Special Correspondence of The Mirror.)

LONDON, March 3.

The depression which has so long ruled in our places of amusement by reason of this confounded war suddenly disappeared this week by reason of our rejoicings over the surrender of Cronje to "Boer" on Majuba Day, which was Tuesday, and the relief of Ladysmith, the news of which reached us on Thursday.

Being a bit of a rejoicer myself, I made it my business to go around the place on both evenings, and, of course, since, and I must say that both on Tuesday, which was also Pancake Day, and on Thursday, which was the day sacred to the West Saint David, the enthusiasm both in the theatres and music halls knew no bounds. The halls had the best of it, for there the rejoicers could "chorus" and fly national flags, and sing the national anthem and "Rule Britannia" till all was blue, and at the same time helping out the bill, so to speak. At the Empire, in Leicester Square; at the Alhambra, hard by; at the London Hippodrome, a few doors round the corner; at the Palace, 'way up the street, there were especial rejoicings and revelings sandwiched, especially at the Empire, with a good deal of friendly hat smashing among the swallow-tailed swells present. The same kind of thing obtained at the Surreyville halls, such as the Canterbury, the Empress, Brixton, the Camberwell Palace, and so on.

At the theatres the rejoicers, having ostensibly some question of the play to consider, had to be more restrained in their shouting and flag waving. At Daly's, however, there was quite a little burst of demonstration during *San Toy*, and at the Gaiety, with its Messenger Boy lyrics and larks and up-to-date gags, rejoicers ruled lively. At most of the theatres that I struck in my travels, however, there appeared to be a disposition to escape whenever there was a chance, and to come outside onto the balconies or onto the street and to give vent to the wildest of cheers to match with those of the crowds that marched to and fro with flags and banners, trumpets and drums. Perhaps our British enthusiasm for lyrics and larks and what too many of the French frivolousness, but still you must put that down to the extreme reaction; for the tension in the public mind, especially as to the condition of the besieged Ladysmith for nearly two hundred days has been indeed terrible. Thank God, however, that thus far things have changed and that victories such as Roberts, Dundonald, and the dogged Buller have achieved this week are to be joyfully hailed chiefly as being likely to hasten the end of the war.

But now, taking a little cool ink, to give some description of the theatrical changes and things of the week. Imprimis, I regret to have to announce that the first important production since my last—namely, *Don Juan's Last Wager*, as produced by Martin Harvey at the Prince of Wales last Tuesday—does not promise to pan out anything like such a success as *The Only Way*. It is all very magnificent, but it is not drama. The original Spanish play, *Don Juan Tenorio*, by Zorrilla, treats the old legend of the libertine don in a mixed mystic kind of manner, and while retaining too much of this mysticism, the adapter, Mrs. Cunningham Graham, who is Spanish with a dash of American, has little or nothing of the poetic and dramatic diction of Zorrilla. If playwrights and adapters will have to do with mystic plays, and there is really no reason why they should, they should take care to do them well. When a writer points out, as in this case, that the woman wrecking and man slaying don of story, drama and opera is like his Satanic master, not so black as he is painted, but wabbling about between bad and good as it were, it is necessary that there should be shown, first, considerable constructive ability, and, next, a restraint as well as a poetry of language. Unfortunately the adapter of the newest *Don Juan* play has neither of these, anyhow not a sufficient quantity thereof. Hence I fear all the sumptuous mounting, all the deep research, and all the excellent acting will be comparatively wasted.

As the alternate rollicking and repentant *Don Juan* young Martin Harvey, who made such a big and deserved success at Sydney Carlton, acted admirably, but what can one do with a character which, while boasting of scores of seductions and successful duels and murders, resolves to repeat again, and yet, for a mere bet, first arranges to carry off and ruin both his own betrothed and that of his fellow libertine, Don Luis, and anon poses as a somewhat ill-used youth forsooth? And fancy giving such a cur a semi-religious environment! Miss De Silva (Mrs. Martin Harvey), who is also spick and Span-ish, reveals much intense and sympathetic power as Juan's angelic betrothed, Soledad, but this character is also hopeless. Young Herbert Sienzie, the wholesome theatre runner, scored as Don Luis, and your Holbrook Blinn, who first came here with *The Cat and the Chertock*, made a bit as the Commandador. Some excellent players as Louise Moodie, Miss Marriott, J. G. Taylor, and Violet Raye (daughter of Agent Hugh Jay Diddot) worked nobly in smaller but equally trying characters. In conclusion, methinks, Harvey will soon have to replace this costly production with something more sensible, if less expensive.

The Vandeville reopened a few days ago with a new comedy by C. Graves, *The Bishop's Eye*, but although full of cleverness the play is so mistaken in idea and so forced at times that it is no use and is already under marching orders. The next production at this lately unsuccessful house will be an adaptation of the French play *Mon Enfant*, the adapters being "Owen Hall" (otherwise Jimmy Davis) and S. X. Courte (otherwise S. J. Richardson), a young barrister (of the Temple). The revival of *His Excellency* the Governor at the Criterion has proved welcome. This cleverly written comedy is well played, especially by Arthur Boucher, Dion Bourcault, and your sweet little Gertrude Elliott. El Capitán starts an English tour with an English company on Monday at the Metropolitan, Camberwell.

Your sweet Fay Davis is now all right again and playing at the St. James'. Our Prince of Wales has just bought over Mortimer Meupers' portrait of your Mrs. Potter as Charlotte Corday.

Charles Wyndham will produce his long threatened adaptation of Cyrano de Bergerac on Monday at Blackpool by way of a trial trip. If Charles finds his physical resources not equal to this many speeched character, he will anon hand it over to Beerbohm Tree, whose mouth is watering for this fat part. Willie Edouin will produce on Monday at Brighton, his native town, a new domestic musical play entitled *Wildflower*. Willie, who is funnier than ever as Phrenologist Tweedlepudd in *Floradora*, is producing the play with a view to exploiting his clever daughter, May Edouin, who has much of the talent of Willie and his wife, the late Alice Atherton.

On Thursday the great Shakespearean actor, who in a fortnight has given us three Shakespearean plays and one Sheridan, turned on at the Lyceum the whole of Hamlet as printed in the first quarto. Although it took two performances—afternoon and evening—to get through—nearly six hours in all—it was very interesting and many of the restored passages, known only to students of the various editions of the play, gave proof that good old W. S. knew his business when he wrote them. The acting of Benson and company was not of an exceptionally glorious kind, but always marked, as is the custom of these players, by reverence and intellectuality.

Doubtless just to chasten us in the midst of this week's rejoicings, the Grand Theatre, Islington, has been destroyed by fire; so much destroyed, in fact, as to necessitate some seven months' rebuilding. This is the first time this theatre has been burned. At first foul play was suspected as regards the latest fire up, but I fancy that carelessness will be found at the bottom of it.

We are in for a heavy dose of banqueting during the next few days. First there is the annual

dinner of the Gallery First-Nighters' Club tomorrow (Sunday), when Charles Harvey will respond for the visitors, J. T. Grain for the press, and Martin Harvey for the drama. On Monday the National Sporting Club, which is largely of a theatrical and musical kind, will have its annual dinner and concert, and on Tuesday comes the annual dinner and concert in aid of the Music Hall Benevolent Fund. So some of us are all right for food and drink next week. The only big dramatic event at present billed for next week is your Robert Taber's production of Laurence Irving's new *Claverhouse*, play, Bonnie Dundee, at the Adelphi on Saturday. I have this week dug out young Taber and I found him full of enthusiasm regarding the play as a literary work—without, of course, predicting as to its ultimate success or failure. No one can tell that till after a play is produced. Taber as the some-time singular *Claverhouse*, who is, I find, to be especially whitewashed for this production, will anyhow have some fine acting opportunities.

Wilson Barrett has just settled with Maude Jeffries as to that lady leaving his company, as I predicted last week. Maude, it appears, must go to her native States to attend to some law business concerning some cotton fields of hers—or what should be hers. She reckons to be thus engaged for nearly a year. In the meantime Lillah McCarthy will take up all the sweet Maude's characters, as she has done before when that Belle Americaine has been ill.

Wilson Barrett seems to be getting a nice lot of new friends, or at all events no photographs around him. Anyhow I am officially informed that W. B. has received from H. Sienkiewicz, whose novel, "Quo Vadis," he is busily engaged in dramatising, a photograph of the famous author. This portrait, I am told, bears the following apparently very touching inscription: "To Wilson Barrett.—Those of us in whom the spirit of Hellas beats more powerfully, consider the beautiful necessity of life, and search after it eagerly but instinctively demand that Aspasia should have the eyes of Beatrice." H. Sienkiewicz.

I must confess, ignorant as I may seem to be in this connection, that I do not quite grasp Sienkiewicz's meaning. To me this inscription has all the cryptic confusion of a Donnelly statement about Shakespeare and Bacon. I can understand "the spirit of Hellas" beating powerfully in the respective breasts of author Sienkiewicz and adapter Barrett, although as regards the last-named I have taken rather an ancient Hebrew form or a ditto Hebrew. What I am worried about is the demand of the Warsaw novelist and the English actor-manager-author-adapter that "Aspasia should have the eyes of Beatrice." Now Aspasia, if I remember rightly, was a woman of the (and with a) past, and really no better than she ought to have been. On the other hand, unless my memory again deceives me, Beatrice, meaning, I suppose, Dante's B., was a good deal better than she might have been. Things considered. In short, I am fain to conclude with a remark of the poet W. S. Gilbert concerning a line by his brother poet, Tupper. It ran thus: "As the twig is bent, the tree's inclined; but wise men dread a bandit"—which was done very clever, though I couldn't understand it.

## ROME.

### The Stage in Italy—Notes of Interest About Plays and Players.

(Special Correspondence of The Mirror.)

ROME, Feb. 17.

Glacosa's new comedy is the talk of the hour. As usual, when this poet of the Italian drama descends from romantic medievalism, he seems weak and beneath himself. The magic of his name, though, filled the theatre on the first night, though the prices were trebled for the occasion.

The name of the comedy is *As the Leaves*. It is in four acts. An old and honest merchant falls, and sells everything he possesses to pay his creditors. Then he goes to Genoa, where he has a nephew, Maxim, who is a railroad contractor. Maxim receives him with open arms, gives him employment, and takes him into his house, together with his second wife, who is young, and his grown up son and daughter, the children of his first wife. Claudia, the wife, and Tom, the old merchant's boy, are good for nothing, and can only amuse him at their fallen fortunes. Tom finds employment, but, instead of working, passes his time gambling with coquettes. Claudia makes sketches for a Swedish painter, who buys them, daubs though they be.

The daughter, Fina di Lorenzo, however, accepts her new position with courage, works with all her might to help her family, and is grateful to Maxim for his protection. Maxim, on his side, sees the efforts of the girl to keep the family in comfort, and asks her to be his wife. But, thinking that he does this out of charity only, she refuses. Time, however, shows Maxim's sincere affection and she accepts him.

Such is the theme of this simple play. It is perhaps intended as a moral to show the contrast between work and idleness. The scenes are somewhat strained at times, and the dialogue has a socialistic turn at times, which appeals to the gallery, if not to the boxes. The third act has some effective scenes and the last act is almost melodramatic in its strength. Glacosa intended the play to be a modern social drama. It is merely an old picture of family life. If he would only give us another of his medieval romantic dramas we should be more content.

Valentino Soldani, on the other hand, has given us a novelty in his trilogy, *Darkness*, in which he tries to prove that the darkness of the Middle Ages still shadows humanity and prevents the light of civilization from doing the perfect work, which must eventually triumph on earth. Such theories are difficult to treat on the stage. They bore the public, that asks only to be amused. Nevertheless, Soldani has succeeded to a certain extent.

The first part, *Christians*, shows us the martyrdom of Christians in pagan Rome. The second part, *1000 A.D.*, reproduces the fear of the people for the end of the world. It also shows medieval atrocities, prejudices and superstitions. The third part, *Terror*, brings us to the savage tyranny of the French Revolution. Soldani's philosophy takes these three periods as the most glorious periods of the world's history. Some people may be inclined to differ. I do not.

Notwithstanding, the three scenes are much admired. Soldani has certainly an aptitude for dramatic work. Not long ago he obtained the Government prize for tragedy with his *Canonica*.

Our dramatic congress was not a great success. But the opening day was most interesting, for Ristori spoke. You should have heard the cheers that greeted her when she rose to speak. Her voice had not a tremble in it, and her words were as clear as ever. She made only a very short speech, excusing herself for her want of oratory powers. What she did say, however, was to the point. She is a wonderful old lady. She seems not to know what fatigue means. She goes to all the first nights of operas and plays, to balls and other evening entertainments, being always accompanied by her daughter, Bianca, who might have married a Roman prince once had Ristori been able then to retire from the stage. You know, of course, that Ristori's pet charm is the pen with which Queen Isabella signed the pardon of a condemned man at the great actress request. But, perhaps, you may not know that the pardoned man still lives at Barcelona, whence he often writes to Ristori, addressing her as "Madre Guardia."

Gustavo Salvini has added ingenuity to his repertoire, and a splendid savage he makes.

Duse's plays are now *Princess George*, *The Second Wife*, *Hedda Gabler*, and *La Locandiera*. She has given up *D'Annunzio* for the present.

Pezana has been creating an extraordinary sensation here in *Widow Raquin*, *Mefis*, *Madame M.*, *Marishe*, *Charles*, *Theresa*, *Mary Stuart*, and her recitations of Dante's "Divine Comedy." Her success has been so great indeed that she has been re-engaged at another theatre, where she is going to give us some repertoire. In some of the plays she has actually had to repeat whole scenes, just as a singer gives an encore to a song. And she was talking of re-

tiring! Why, she has years of more glories yet before her, if she will! She is younger than some actresses who still play Juliet in other lands. So let us hope that the stage will not lose her yet, nor for many, many years to come.

Bolito has finally arranged to give his long expected *Verone* at La Scala, Milan, early next year.

Mascagni's *Maschera* will be given in Rome, in April. He has dedicated it to himself with these words: "To Myself! With infinite esteem and immutable affection."

Pickmann is here and is nightly filling one of our largest theatres. His "human telegraphy" perfectly astonishes us, so much so that it is being seriously asked to consult him respecting the author of a terrible crime now horrifying all Italy. A girl has been cut to pieces and the remains thrown into the river. But the head cannot be found. So it is being suggested that Pickmann be consulted.

The café chantant artist, Lina Cavalieri, one of the most beautiful women in Italy, has left the vaudeville for the lyric stage, and is making a success in Leoncavallo's *Pagliacci*.

S. P. Q. R.

## PARIS.

### Les Maris de Leontine a Big Hit—Other New Plays—Speculators Arrested.

(Special Correspondence of The Mirror.)

PARIS, Feb. 23.

The Nouveautés has followed *La Dame de Chez Maxim* with another big success. There is no doubt that Alfred Capus' *Les Maris de Leontine* will draw crowded houses for months to come. You will probably see it in your city ere long, and notwithstanding the license that I understand is tolerated on the New York stage now, this farce will require some cooling before it is presented in English. For *Les Maris de Leontine*, clever and amusing though it undoubtedly is, contains many speeches and episodes that are daring to a degree, and were as well omitted, even in Paris. M. Capus is well known as a clever member of the *Figaro* staff. He has conceived a novel and laughable plot, and written it in dialogue as witty as Henri Lavedan's. *Leontine* is a pretty young woman of a festive bent and an easy conscience that gives no twinge at a liaison or two. In spite of this she cherishes an affection for her husband, Adolphe Dubois, an amiable worm, who likes his wife, but finally decides it is high time they were divorced. To oblige *Leontine* he lets her secure the decree, and they remain friends after-life. Under the "protection" of one man or another. After a while her luck turns and she finds herself sans "protectors" and sold out by the sheriff. In this strait she requests the hospitality of her ex-husband, but that worthy, who has lived contentedly since his wife's departure, shudders at the thought of what her return to a country town, where he has secured a government position, *Leontine* is next waited on by a silly almoner, the Baron de la Jonciere, and subsequently marries him. They go to live at the Baron's country house, where *Leontine* devotes herself mostly to the Baron's friend, Professor Grimaud, so much so, in fact, that the Baron's suspicions are aroused and he sends for the commissary of police, who is none other than Adolphe. He breaks open Grimaud's door to find his former wife at a compromising position with the Professor. At sight of Adolphe, *Leontine* proclaims that if the Baron divorces her she will return to her first husband. Adolphe at once takes steps to prevent this undesirable occurrence, and persuades the imbecile Baron that as there is no proof of actual misconduct, it is his duty to forgive the indiscretion and continue to love his wife. Having settled this matter satisfactorily, Adolphe himself marries a rich widow and all ends happily. The acting was capital throughout. Mile. Cassive was delightful as *Leontine*, and the other players equally pleasing.

Diane de Lys, one of the younger Dumas' dramas, is the latest revival at the Francaise. The play, to my thinking, falls far below *Camille* in merit, though it has some very effective situations. The story is based, of course, on infidelity. The principal characters are repulsive and the drama leaves a bad taste in the mouth.

A fight on a railway track, before an oncoming train, between a hero-priest and a villain, is the sensational incident of *Moineau Frane*, Gugenheim and Le Faure's melodrama, that has been produced at the Ambigu. The sensational proved a glorious fiasco on the opening night, when the train, that should have been rushing the villain, forgot its part and stopped, reaching the bad man. Apart from this, the play is fairly well. It is incoherent and implausible in story, but of such matters the Ambigu's clientele takes no thought.

There is little to commend in *La Belle au Bois Dormant*, the new comic opera, at the Bouffes Parisiens. MM. Tausol and Duval have made the libretto from the familiar sleeping beauty fairy tale, that loses much of its charm in their handling of it. Charles Lecocq, in the score, does not do himself justice. The company put all the life possible into their roles and came in for praise.

The ticket speculating nuisance, that is far worse here than in New York, is at last receiving notice from the police. A large number of speculators have been arrested recently and fined for interfering with traffic. Since the arrests these gentry have been plying their trade much less ostentatiously than before.

The Opera Comique has begun an interesting series of matinee revivals of old operas. The first programme comprised Favart's *Le Chérusse d'Épître*, Pergolèse's *La Servante Maîtrisée*, and Méhul's *L'Étoile*. M. Lintilhac also delivered a lecture on the operas.

Two coming productions of importance are Rostand's *L'Aiglon* at Sarah Bernhardt's theatre and Rimson and Gasconne's *Le Complot* at the Gymnase.

M. Leonce, a once popular comedian, died in poverty recently. He retired from the stage in 1888.

T. S. R.

## THE FUND TO THE RESCUE.

The prompt and generous aid extended by the Actors' Fund yesterday to a little company of afflicted players at Pendleton, Ind., evidences the skill with which that noble charity is managed. Paul Aiken, the star of the company, and two of his associates, were taken ill with typhoid fever. Mr. Aiken died on Sunday. There was no money in the treasury of the organization either to bury his remains, or to provide the two remaining invalids with proper medical treatment. In their extremity the players wired to the Fund, and within a few hours, after the officers had made the necessary inquiries about them, they received a sufficient sum to supply their needs.

## FORREST'S BIRTHDAY.

The ninety-fourth anniversary of the birth of Edwin Forrest, March 9, was celebrated in Philadelphia by the unveiling of a bronze tablet placed on the front of his former home, corner of Broad and Market streets, that is now occupied by the School of Design for Women. It is the house in which Mr. Forrest died on Dec. 12, 1872. The tablet bears the following inscription: "This building was formerly the home of Edwin Forrest, the greatest tragedian of his time." The event was also celebrated at the Forrest Home at Holmesburg, the inmates of which decorated with flowers the grave of their patron in St. Paul's churchyard.

## PROCTOR TAKES THE PHILADELPHIA PARK.

F. F. Proctor yesterday concluded arrangements for a lease of the Park Theatre, Philadelphia, at an annual rental of \$15,000. He will change the policy of the house to continuous vaudeville, and will operate it in conjunction with his present theatres in this city and Albany, and the Fifth Avenue Theatre here, which will soon pass into his hands.

## WILLIAM S. GILL.



William S. Gill, an excellent likeness of whom appears above, has been identified with Pudd'nhead Wilson since its production at the Herald Square Theatre, being one of the original cast. Before that time Mr. Gill was featured with the farce-comedy, *A Social Session*, in which he made a pronounced success. As Lieut. Sherwood in *Northern Lights* he won the praise of the authors and the public. In the most recent short Spring season some time since with *Don Daly*, playing the juvenile part in *After the Ball* with success. Last season he played at a moment's notice and without rehearsal the title role in *Pudd'nhead Wilson* during the indisposition of the star, the late Edwin F. Mayo, continuing in it for four weeks and being complimented on every hand. Mr. Gill has played nearly every part in *Pudd'nhead Wilson*, possessing versatility in a marked degree. He is a painstaking, conscientious actor, and has a pleasing quality of voice along with some knowledge of the art of singing.

## SINGAPORE AND ITS THEATRE.

Max Berol, manager of Konorah, continues his valuable descriptions of the theatres of the Far East in the following letter from Singapore, Straits Settlements, Jan. 25:

Having left the Pacific Ocean behind us, we are now in the East Indian Archipelago, of which Singapore and Penang are the most important points, except Batavia, Java, a Dutch settlement. Singapore is an important commercial centre. Here the Australian, East Asian, African, European, and Australasian traffic meets and diverges. The town, though originally a Malay settlement, has a most cosmopolitan population. According to the Straits directory there are 122,000 Chinese, 30,000 Malays, 5,500 Europeans and Americans, 3,600 Eurasians, 14,000 Hindus, 600 Arabs, 211 Siamese, 150 Singapore, 207 Japanese, 68 Armenians, etc. Four languages are in general use—Chinese, Malay, Hindustani, and English—and all show circulars, posters, etc., as well as signboards, should be quadrilingual. The town hall theatre, owned by the municipality, is in the business district, which is divided from the residential district by the native settlement, and is, therefore, out of the way for Europeans, many of whom live three miles distant, but almost all of whom have their own cars. The opening hours are very late—8.15—so as to afford ample time to the residents, who generally arrive at 7.30. The rent of the theatre is \$35 Mexican (\$17.50 American) including gas; the piano is \$5 extra; stage hands, 50 cents each; one usher, 25 cents; one ticket seller, 25 cents. No license is charged, but the police permit requires a \$1 revenue stamp each night. The auditorium is on the ground floor and has a capacity of 400. The stage is not quite the level of the level of the parquette, which is made up for by a raised platform. The seats, the stage dimensions are: Depth, 40 feet; width, 40 feet; height, 24 feet; height, 18 feet. The scenery includes four drops and one residence and a completely new set of scenery. There are two large dressing-rooms, and no properties. The advance sale is generally in the hands of the Robinson Piano Company, who also act as agents in arranging for the hall. It required, on average, 5 per cent. on their sales. There are two English papers and their advertising rate is \$1 an inch each insertion. Papers in the Orient have generally only four pages, of which two and three-quarters are advertisements. Reading notices are therefore difficult to obtain, and an agent who can get five lines a day is doing well.

A subscription of \$300,000 has been raised for a new town hall with an up-to-date theatre, but a suitable site has not been found yet. The present town hall also contains a concert hall, the Philharmonic, with a capacity of 400. The best seat post Tanglin, three and one-half miles from the town where 1,100 soldiers are stationed, has a theatre with a small stage, a piano, etc., that rents at \$25 (Mexican) a night. Permission from the commandant is necessary. Konorah played at Singapore Jan. 22 and 24, two nights being the usual stay for companies. Janet Waldorf, assisted by Norval McGeehan, played here Dec. 7, presenting scenes from various classical dramas, and presented Ingomar on Dec. 23 with the aid of local amateurs.

## AN EXCITING EXPERIENCE.

Early last Tuesday morning, while the Lewis Morrison company was journeying from Calais to Bangor, Me., the private car occupied by the star, Florence Roberts, his wife; W. E. Denison, his business manager, and two servants, was completely destroyed by fire. The train, on the Washington County Railway, was running at a rate of sixty miles an hour. The fire started in the car were all asleep when the fire started and its origin is unknown. When it was discovered the steward made every effort to stop the train, but the bell rope had parted and the flames prevented him from entering the next car forward, and the next car in the rear was a "blind baggage." In this perilous plight the five travelers spent a terrible quarter of an hour, the flames gaining rapid headway very instant, until the passengers in the other cars saw the fire and stopped the train. Mr. Morrison and his companions were taken from the burning platform just in time to save them from serious injury. They were clad only in blankets and were carried to other coaches. Efforts were then made to extinguish the fire, but they were unsuccessful. The car was burned down to the trucks, and every article that it contained was destroyed. Mr. and Mrs. Morrison and Mr. Denison estimate their loss at \$40,000. The car was once the property of Mrs. Langtry, and was hired by Mr. Morrison from the Wagner Palace Car Company about a year ago. It was valued at \$22,000 and was not insured. The scenery and costumes for Frederick the Great were not damaged, and the tour of the company was continued.

## SHAKESPEARE AT THE MURRAY HILL.

The Henry V. Donnelly Stock company will appear in the Shakespearean drama for the first time in its history on March 19, when *As You Like It* will be presented. Bijou Fernandez will be the star of the occasion, and the production is made chiefly to bring her before a New York audience in the role of Rosalind, which she played with much success in the *af fresco* performance given at Larchmont last Summer. The regular company of the Murray Hill will appear in her support, and considerable pains will be taken to make the production attractive in point of scenic effect.

## WOMAN AND WINE AT THE MANHATTAN.

Anna Held in *Papa's Wife* will end her engagement at the Manhattan Theatre on March 31, and will be followed on April 2 by *Woman and Wine*, a melodrama by Arthur Shirley and Benjamin Tannek, that Brady and Ziegfeld will produce for the first time in this country. The play has met with much success in England and Australia.



# THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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## THE FUND'S EMERGENCY.

As was told by THE MIRROR last week, the Actors' Fund is in danger of losing the amount appropriated to it annually by the city authorities from the sum received by the city from theatre licenses. A large amount is realized by the city from these license fees, and a partially equitable return has for years been made by devoting thirty-five per cent. of the license money to the great charity of the dramatic profession.

The authorities claim that the new charter discriminates against charitable societies that have no actual institution, like a hospital or a home, and this discrimination is now supplemented by the picking out of several so-called "charities" that are said to have abused the funds annually given to them by the city by expending more money in salaries and for other purposes than they have expended legitimately. The Actors' Fund is not included in the list of institutions to be cut off because there is any pretence that it in any way wastes its money—even the city officials acknowledge that in this respect it is a model institution—but simply because, with the other societies discriminated against, it is alleged that it comes under the class of charities whose method is described as that of "cut-door relief." This may be technically true, from the viewpoint of the officials who are moving in this matter, but on the face of the facts it is absurd. Besides, the Actors' Fund, more logically than any other charity, is entitled at least to a part of the money exacted from theatres as license fees, and the taking from the Fund of the sum that long has been apportioned to it from this money will be a wrong that no official pretence can hide.

In the event of this deprivation, however, the members of the theatrical profession will be confronted with a problem that must be solved in some way. It will be a problem that they themselves may solve if they will. Bear in mind that THE MIRROR does not say that this is a matter that devolves upon the members of the Actors' Fund or upon the officials of that institution, because membership in the Fund argues an interest in the institution, and the officials of the Fund always have done their duty. It is safe to say that those officials will continue to do their duty, and every member of the profession that has proved interest in the Fund by maintaining membership has in a measure suggested a means by which the Fund may continue its usefulness.

The burden—or rather, the duty, of the hour, for it is no burden—rests upon the thousands of persons throughout the country that maintain themselves by means of the theatre. If any reasonable percentage of these persons should become members of the Fund and continue as members from year to year, the great charitable institution of the American theatre, with its other sources of revenue, would be able to keep up its wonderful work. That work involves the succoring of members of the theatrical

profession stricken with illness, wherever they may be found, and in burying them decently in case of death in indigence, whether they be members of the Fund or not.

The thousands of the profession that are not members of the Fund owe it to their self-respect, to any feeling of charity they may know, and to the dignity of the profession to become members of the Fund. In every company now traveling or permanently located there should be some man or woman who upon reading this will enter upon the propagation of this idea and not rest until every other man or woman in the profession has been besought to forward to the Fund office in New York the small fee—two dollars—that entitles a person to membership in the Fund for one year. The Actors' Fund should at once be increased by thousands of members, and every actor or actress that once becomes a member should always continue a member. If the profession at large does not now come forward and perform its plain duty the Fund may lose that efficiency that has lifted it to the head of all charities of the kind in the world, and among those that would suffer as a result of its decadence are hundreds of the profession that now by the least attention and self-denial may insure a continuance of its beneficent work.

## AN AWAKENING.

THE crusade in New York against one lewd play which has been forced off the boards has had a result unexpected by the persons concerned in the exploitation of such plays.

The sincerity of the attacks upon Sapho was naturally doubted, and the means employed for its suppression did not commend themselves to thoughtful persons. But the end has justified the means, and all thought of insincerity has been dissipated by the effectiveness of the machinery set in motion.

The great result of this local movement is seen in an awakening of public sentiment throughout the country against stage villainy as a whole. THE MIRROR has published expressions on this subject from influential newspapers in many cities. Those expressions do not embody public opinion. They simply index it. And the persons engaged in the obscene traffic read this sign of the time.

The prosecution of the persons engaged in making Sapho public here, although that prosecution has had good results, was almost a misdirection of zeal in the premises. Worse plays than Sapho had been tolerated by the authorities in New York, and one play even worse than Sapho is still tolerated here by the authorities. As for the press that so exercised itself over Sapho, it has had nothing to say against a play so rotten in purpose and so demoralizing in influence that one must carefully select words in order not to give offense to the reader in telling its story. The manager who "presents" this play is responsible for most of the filth on the stage to-day in the form of so-called "plays."

Why is this lewd play still tolerated by the police? Why is the portion of the metropolitan press that grew hysterical over Sapho silent about this dirtier drama? Why does the manager who produced it and other vile plays now running in New York and other cities escape while the persons who are responsible for Sapho are held as misdemeanants under bail for trial in a criminal court?

Perhaps justice, while operating in the one case, is but postponed in the other cases.

## THE "HALL OF FAME."

THE purpose to erect a Hall of Fame on University Heights, as one of the new buildings of the New York University, has attracted a good deal of attention. It is understood that HELEN GOULD is the originator of the idea, and that she has contributed \$100,000 for the proposed building, which is to be in the form of a semicircular colonnade to contain 150 panels upon which the names of famous Americans are to be inscribed. The fact that STANFORD WHITE is to devise the building amounts to a guaranty that it will be artistic and imposing.

It is proposed by the donor of the building that fifty of the 150 famous names shall be fixed upon, if possible, in 1900, and that until the year 2000 five names shall be added annually. Suggestions of names for the first fifty are now in order, and will be considered until May 1. Every name approved by a member of the University Senate is to be passed upon by a jury of one hundred, to be composed of historians, professors of history, and other persons specially equipped to decide as to eligibles. But each name is finally to be

passed upon and approved by the University Senate, a two-thirds vote of that body being necessary to selection. It would seem that this method should insure the integrity of the scheme. In addition to the placing of the names on the panels to be provided, statues, portraits, or busts of the subjects will also be placed in the Hall of Fame or an adjoining museum.

The scope of the plan is eclectic, the provision being that the famous persons shall be taken from "authors and editors, business men, educators and inventors, missionaries and explorers, philanthropists and reformers, preachers and theologians, scientists, engineers and architects, lawyers and judges, musicians, painters and sculptors, physicians and surgeons, rulers and statesmen, soldiers and sailors, and distinguished men and women outside of the above classes."

In a Hall of Fame it might seem necessary, in view of the limitation of the number of persons to 150, to somewhat refine the foregoing classes. If selections are to be made from the American theatre, they would have to be placed among "distinguished men and women outside the above classes." Yet no American Hall of Fame would truly be representative unless it included at least two of the great figures—great artists—of the American theatre.

Among the first names to be fixed upon should be those of CHARLOTTE CUSHMAN and EDWIN FORREST.

## A TRICKY DEFENSE OF STAGE INDECENCY.

Rochester Democrat and Chronicle.

The New York Sun pretends to think that it proves that at any given time, selected by itself, there are more decent plays than indecent plays on view in a single American city. New York, it also proves that the American stage is in a most satisfactory state and that those who complain of the notorious and undeniable fact that it is reeking with indecency are "pedantic hypocrites who must be set down as deliberate liars."

So it is a favorite trick of the Sun's to select some week when indecent plays happen to be comparatively few in New York, to show that during this week the proportion of decency in New York's theatrical entertainment is considerably in excess of the proportion of indecency, and to insist that this local accident is conclusive proof that all complaints that the American stage is degraded by its present control are entirely unjust and insincere.

The Sun has just been playing this old trick once more. It shows that there are on view in New York this week "only" five plays that, in its opinion, are open to the charge of indecency, to wit: Papa's Wife at the Manhattan, Naughty Anthony at the Herald Square, Sapho at Wallace's, Mamie's Arkings at the Victoria, Coralie and Company at the Madison Square. And this fact the Sun pretends to regard as proof that the American stage is in a "generally cheerful state, notwithstanding the dolorous walls of ignorance, affectation and prejudice."

We find ourselves quite unable to follow the Sun's argument, or to perceive the connection between the fact cited by the Sun and the conclusion the Sun pretends to draw from it. Even if we accept the Sun's carefully limited statement of facts as fair and frank, it strikes us that the presence of "only five" indecent plays in one city at one time constitutes rather too large a proportion of uncleanness on the local stage to furnish a very good basis for an argument that even the local stage is satisfactorily clean.

But the Sun's statement is not frank and fair. It is obviously insincere and unfair. New York is not all there is of the country, and the New York stage is not all there is of the American stage. Nor is the condition of the New York stage during one carefully selected week necessarily representative, or even likely to be representative, of the general condition of the American stage. It might easily happen that, for a time, there might not be even one indecent play on view in New York. What would that accident indicate in regard to the cleanliness or uncleanness of the American stage? Just nothing at all.

Moreover, the Sun has carefully disregarded some of the most significant facts that go to make up the state of affairs to which it refers as proof of the satisfactory condition of the American stage. It fails to emphasize the fact that its "only five" indecent plays are not being presented in "dives" or in ill-reputed houses, but in five of the best theatres in New York—Wallace's, the Herald Square, the Madison Square, the Manhattan, the Victoria—four of them "legitimate theatres." It makes nothing of the fact that most of these five indecent plays are not the work of insignificant nobodies, but of American dramatists of high reputation—Clyde Fitch, David Belasco, Harry B. Smith. It puts aside as of no importance the fact that these five indecent plays are not the sporadic enterprises of unknown and irresponsible managers, but are the productions of some of the most prominent, influential and "respectable" men in the theatrical business, are upheld by the force that now controls the American stage, are manifestations of the influence now dominating the drama in this country. Coralie and Company, for example, is produced by Charles Frohman, for the time being the most prominent and influential of American producing managers, who, it may be added, is responsible for more of the dirt on the American stage than any other one man in the theatrical business. Nor does the Sun regard as of any importance the fact that it constantly unwittingly illustrates, that there are respectable and influential New York papers, like the Sun, that are willing for one consideration or another, to do their best to protect indecency on the stage and to discourage and defeat all efforts to cleanse the stage of indecency.

We regard these facts as far more significant of the degraded estate to which the American stage has been brought by those who have, unfortunately, obtained temporary control of it than the accident that during a certain single week there happen to be "only five" indecent plays simultaneously on view in a single American city.

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## THE THEATRICAL TRUST.

Promoters of the Brothel Drama.

Philadelphia North American.

Criticism of the immoral drama that takes the form of suppression by the police can be understood and will be respected by managers who disgrace themselves by pandering to salacious curiosity.

The fifth syndicate has been taught a lesson. It would be well if the trust in whose employ the woman and her companions gave their depraved exhibition could be proceeded against also. This trust controls most of the theatres of the country and dictates what shall and what shall not be played in them. Therefore the trust is mainly responsible for Sapho, Zaza and the other brothel dramas that befoul the American stage and debauch the taste and morals of the public.

## A Prophecy.

Denver Republican.

There is but one benefit that will come from this crusade which is at present so popular, and which is being fanned to a white heat by the very men against whom it is directed. That is that the poisonous, nasty plays will sooner or later kill the men who propagate them. The stage of this country is at present controlled by men who, if they know anything of art and its principles, subordinate that knowledge to a greedy desire for money. There is an old and homely saying that "if you give a calf enough rope it will hang itself." The managers are at present being accommodated with all the rope they can possibly ask for, and unless there is a radical change in policy somewhere, they will hang themselves, and that before long.

## LETTERS TO THE EDITOR.

### Fixing Responsibility.

BOSTON, Mass., Feb. 28, 1900.

To the Editor of The Dramatic Mirror:

SIR.—I hope every one who is interested in the welfare of the stage will feel as glad as I do that one paper is courageous enough to print the truth regarding the filth that is being poured out on a long-suffering public.

I refer to your articles in THE MIRROR of Feb. 24, particularly that one giving an outline of the nasty plays produced by Charles Frohman, who certainly ought to be shut away from all decent society and given a chance to recover his mental and moral balance in solitary confinement.

I wish those paragraphs might be printed in the form of tracts and distributed in every theatre in the land. People are not aware of the injury they are doing the cause of purity and truth by attending such plays as The Conquerors, The Girl from Maxim's, and the long list of lewdness "shows" that have been constantly on the boards for several years, because they are hoodwinked by clever advertising and notices in the papers by so-called "critics."

I am a member of the Actors' Church Alliance, and believe most heartily in its aims, but I also believe that it will fail to accomplish its full mission while the members of the dramatic profession are in the power of the Theatrical Syndicate, forced to participate in vile productions or run the risk of losing their bread and butter.

I repeat that such utterances as those you publish in THE MIRROR, as well as those of Mr. Norman Hapgood's paper on the syndicate, ought to be printed in leaflet or tract form and sent broadcast.

Long may THE MIRROR prosper—long may it live to preach morality—the good, the true and the beautiful. Sincerely, your friend, ANNA S. PROUT.

### A Defense of Miss Morrison.

NEW YORK, March 10, 1900.

To the Editor of The Dramatic Mirror:

SIR.—In reply to an article in THE MIRROR, commencing upon Julia Morrison, my wife, and her recent lecture, permit me to inquire why it is that papers like the one from which you quoted, and which are generally edited by men of brains, persist in disseminating deliberate falsehoods?

THE MIRROR had thus far refrained from commenting upon Miss Morrison and her lecture, and I am satisfied that, in quoting from a Chattanooga paper which alleges that she was lecturing against burlesque or any part of the theatrical profession, THE MIRROR was simply misinformed. Miss Morrison stands to-day acquitted—vindicated by the law of the land. The evidence that acquitted her was fully corroborated by at least twenty different employers or any part thereof various houses where the company had played. That evidence was never published simply because it was unfit for publication. It was heard only by those in the immediate neighborhood who were attached to the various houses where the company had played. The jury returned a verdict of "not guilty" because, in the face of overwhelming evidence they could do nothing else. It was a clear case of self-defense and absolute justification, notwithstanding all statements to the contrary.

As to Miss Morrison's lecture, I will say that only the narrow minded and clearly prejudiced have adversely criticized it, claiming that it was directed against the theatrical profession, and its people, which is an unmitigated falsehood. As a matter of fact her lecture was in no manner, shape or form directed against the theatrical profession or any part thereof. Quite the contrary, it upheld the higher, more exalted strata of the stage in every respect.

F. H. JAMES.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

G. L. W., Springfield, Mass.: Arthur Hoops is a member of James K. Hackett's company.

E. M. C., Boston: Brentano, Union Square, New York City, can supply biographical books.

RUTH, Springfield, Mass.: Consult the "Vaudeville Performers' Dates" in THE MIRROR.

L. W., Fort Worth, Tex.: Consult the collector of taxes in your district.

J. J. K., New York: Consult the advertising columns of THE MIRROR.

C. J. R., Sheboygan, Wis.: Edward J. Morgan originated the role of John Storm in THE Christian.

M. N., Elyria, O.: George Bernard Shaw's play, The Devil's Disciple, was produced by Richard Mansfield and is still in his repertoire.

A. B. C., Washington: A letter addressed to E. S. Willard in care of THE MIRROR will be forwarded.

A. C. D., Mt. Vernon, O.: You will find the advertisements of several sketch writers in THE MIRROR.

V. M., Norfolk, Va.: The Winter quarters of the Ringling Brothers' circus are at Baraboo, Wis.

K. B., Brooklyn: Madame Modjeska played Camille at the Montauk Theatre, Brooklyn, on Jan. 25, 1899.

J. C., Lawrence, Mass.: Nat C. Goodwin appeared in Warranted at the Fourteenth Street Theatre, New York, on Feb. 25, 1884. The play was reviewed in THE MIRROR of March 1, 1884.

F. D. W., Brooklyn, N. Y.: There are no vaudeville agencies of prominence in Brooklyn. Most of the business is transacted in New York City.

CONSTANT READER, New York: F. Marion Crawford's novel, "In the Palace of the King," is about to be published serially in Munsey's Magazine. Viola Allen will be seen next season in a dramatization of this novel.

J. C. H., Auburn, Ind.: N. H. Warrensburg, Mo.; A. R. R., Ottawa, O.; B. C. C., Kansas City, Mo.; and SUBSCRIBER, Hartford, Conn.: Letters addressed in care of THE MIRROR will be advertised.

G. S., Buffalo: If I Were You was written by William Young; Her First Love, by Lorimer Stoddard; and Frederic Lemaitre, by Clyde Fitch. Inquiries concerning these plays should be addressed to the authors.

M. C., Boston: I. Charles B. Hanford is with the James-Kidder-Hanford company on tour. Carl Ahrendt is with James K. Hackett at the Criterion Theatre, New York. 2 Letters addressed to players in care of THE MIRROR will be advertised. 2 Mary Timmerman died in this city on May 17, 1899, of heart failure.



# THE USHER.



Undoubtedly the national bankruptcy law, which was intended to enable worthy debtors to make a fresh start in life, has been abused during the short time it has been in force.

Discreditable bankrupts are numerous, and unfortunately the attitude of some of the theatrical people who have selected this convenient method of relieving themselves of their debts has given ground for a good deal of criticism. But while instances of dishonorable bankruptcies in this direction undoubtedly exist, Judge Brown, of the Federal Court in this district, is quoted as saying that of the more than two thousand cases that have come before him, there has been no case in the theatrical business so gross or so fraudulent as certain of those from the mercantile world.

It is gratifying to have the testimony of this judicial authority that cases in the theatrical profession are not as bad as some of those encountered in other walks of life.

F. J. Donaghey, who has been the dramatic editor of the Philadelphia Item for a considerable time, requests me to say that he is no longer connected with that paper, having received his discharge a week ago last Saturday.

Mr. Donaghey's removal is said to be due to a criticism he wrote regarding a performance at a local theatre, the result of which was the threadbare threat of a removal of advertising.

This antiquated medicine appears to have answered its purpose in this case.

Montgomery Phister hits the nail on the head when he says in the Cincinnati Commercial Tribune that a certain clique of managers are almost solely to blame for loading the stage at the present time with objectionable plays.

He calls attention to the fact that it is neither the aim nor the practice of our own prominent stars to pursue their vocation otherwise than by legitimate means, honest methods and commendable plays.

"The most flagrant of recently offending plays," says Mr. Phister, "were all put forward by certain theatrical hucksters and not by actors, who, as a rule, hold their profession too dear for any such shameful abuse of it, and regard their own reputation as above the price of money earned by self-degradation."

As THE MIRROR has said before in this connection, the police have not yet suppressed the nastiest plays nor arrested the manager who is chiefly responsible for them.

Cheap advertising is obtainable from all sorts of events, and the burning of the Théâtre Français has offered the usual opportunity.

Of course the reports of an offer to the company of the Théâtre Français for a tour of six weeks in this country pending the rebuilding of the House of Molière, is too silly to be worth serious attention elsewhere than in New York newspaper columns, which are always at the beck of the managerial free advertiser.

The Comédie Française as such is a semi-governmental institution, and its appearance anywhere except in France is impossible. By special permission individual artists of the company from time to time are allowed to make tours on their own account when their services are not required by the theatre, but even the idea of the entire organization coming to this city on a speculative visit, under a speculative management, is grotesquely preposterous.

The talk about Frederick Whitney going to London to secure a copyright on Mr. Stangé's dramatization of "Quo Vadis" is laughable. It is a well-known fact that no copyright can be secured for a dramatic production in England that has been previously represented in any other country.

Wilson Barrett has the moral right to "Quo Vadis" in England, secured by arrangement with Sienkiewicz; but while he can protect his own version from infringement, neither Mr. Barrett nor any one else can prevent as many others from representation as the situation created by the success of that play in its various dramatic forms may develop.

At the Grand Opera House in Washington, now a vaudeville theatre, a novel plan was adopted recently to get ahead of the sidewalk speculators.

When the tickets have all been sold at the box-office, an employee of the theatre takes up a position on the sidewalk near the speculators and offers a free ticket to any person who shows a desire to purchase from the outsider.

The result of the experiment seems to have been disastrous to the speculators, who find themselves "stuck" with numbers of tickets.

# THE JAPANESE PLAYERS.

Otto Kawakami, the Japanese tragedian, who is now engaged in winning laurels on the American stage, appeared with his supporting company in a professional matinee performance last Thursday afternoon at the Berkeley Lyceum. The audience was large and included in its numbers many of the foremost American players, who thoroughly appreciated the power and delicacy of the foreign actor's art. Kawakami is looked upon in his own country as a stage revolutionist, since he materially changed the fashion of theatrical performances there by introducing ideas of stage-craft that he acquired in Paris. He built a theatre in Tokyo and there, with a free hand, he overthrew many traditions and supplanted them with modern methods. The dramas that he presents, some of which are from his own pen, are constructed, to a degree, after the manner of the European plays of the present time. They are short, vigorous and full of action.

As an actor Kawakami is wonderfully intense. His impersonations are charged with earnestness, and he seems to feel keenly every emotion that he portrays. He is a splendid swordsman, and from the ease and strength displayed in his bearing he appears to be a thoroughly trained athlete. His costumes and arms are as handsome as those of any European star, and he mounts his plays with an accuracy of detail rarely equaled by American producers.

The tragedian and his company have just completed a fortnight's season at the Berkeley Lyceum, and last night began an engagement at the Bijou Theatre. After two weeks there they will probably go to Philadelphia and other cities on a short tour, and in May they will sail for Paris, to appear there during the Exposition.

Sada Yacco, the wife of Kawakami and herself the leading woman of his company, is accounted one of the most beautiful women of Tokyo, and to Occidental eyes her face and figure are but a shade less pleasing. She is a complete mistress of stage art, as it is understood and practiced in Japan. Her fencing and dancing are most graceful, particularly the latter, when she idealizes the every-day occupations of her countrywomen. Her voice and elocutionary



OTTO KAWAKAMI.

method are of course quite unlike the American ideal, but in other respects her art is very similar to that practiced by the best actresses of the English-speaking stage. Her renoué is perfect: her vivacity, when occasion demands, is attractive, and her semblance of woe, terror and hatred, in the tragical scenes, is filled with dramatic power. At the professional matinee given by the Japanese players last Thursday afternoon Madame Yacco met a number of prominent American actresses, who had naught but praise for her work. Her wardrobe also occasioned much comment, since it is probably as extensive as and certainly more gorgeous than that of any actress on the local stage. Portraits of these players will be found on this page.

# IMRE KIRALFY'S ENTERPRISES.

Charles Kiralfy, son of Imre Kiralfy, is in the city on business connected with the various enterprises of his father. At present he is chiefly busied with the affairs of the Woman's Exhibition, to be held this year at Earl's Court, London, of which Imre Kiralfy is the managing director. The exhibition is to be a very extensive enterprise and is backed by a large number of distinguished women of Great Britain. Mr. Kiralfy had prepared to produce in London this season a magnificent spectacle, but on account of the depression resulting from the South African war he postponed the production indefinitely. He is now preparing to present two spectaculars at his Theatre Republique in Paris during the Exposition, and one or both of these productions will be brought to America next year.

# MILDRED HOLLAND IN A NEW PLAY.

Mildred Holland made her first appearance in Arice, a play in four acts, by Theodore Kremer, at the Lyceum Theatre, Ithaca, N. Y., March 8. The audience was appreciative and warmly applauded Miss Holland and her strong company. The play was considered excellent. Miss Holland played with grace, finish and delicacy and scored a decided success. A. S. Lipman as the Baron von Hohenlohe was admirable. Bertha Creighton made an excellent Duchess. The rest of the company was capable. The settings were beautiful and elaborate. The company will play at Buffalo, Rochester, Baltimore and Washington, and then enter New York City for a run.

# THE DAILY COLLECTION.

The library and art collection of the late Augustin Daly will be placed on public view in the galleries of the American Art Association, on March 15. The exhibition will be continued until March 19, when, in the afternoon, the sale will begin. It is expected that the entire collection will be disposed of by March 29, the date set for the closing. During the ten days sessions will be held both in the afternoon and evening.

# IRVING'S EXTENDED TOUR.

The itinerary of the extended tour of Sir Henry Irving and Ellen Terry includes Springfield, Hartford, New Haven, Albany, Syracuse, Rochester, Buffalo, Cincinnati, Kansas City, St. Joseph, Omaha, St. Paul, Minneapolis, Milwaukee and Philadelphia, and closes at the Harlem Opera House in this city week of May 14. The company will sail for England May 19.

# THE NATIONAL ELKS' HOME.

Hillsboro, O., will be the location of the National Elks' Home. The committee in charge has bought for the purpose the Hillsboro College and its grounds, together with a farm of 126 acres.

# ELLEN TERRY'S ILLNESS.

Not a little uneasiness has been felt by the theatrical folk on both sides of the Atlantic during the past week over the illness of Ellen Terry, at Toronto, Canada. Upon her arrival in that city from Chicago, last Monday, she contracted a severe cold that quickly developed into pleurisy. She was placed under the most careful treatment immediately and every possible arrangement was made for her comfort at the Queen's Hotel.

Sir Henry Irving and the company filed their Toronto engagement and on March 8 proceeded to Montreal. Much to Sir Henry's regret he was obliged to leave Miss Terry in Toronto, the physicians having stated that she might not be moved without the greatest danger. During the week scores of telegrams and cablegrams of inquiry and sympathy were received for her, but she was permitted to see only those from her relatives and nearest friends. Her rooms at the Queen's Hotel were filled with flowers sent daily by her friends.

On Friday Dr. Primrose, the chief physician in attendance, pronounced his patient entirely out of danger, though he cautioned her against attempting to join the company before her complete recovery. She did not appear, therefore, at Montreal, and will remain at Toronto until Friday of this week, when she expects to come to New York.

# WALTER D. GREENE.

Walter D. Greene, whose portrait appears on the first page of THE MIRROR this week, is the youngest son of a prominent family of Jersey City, where he was born twenty-six years ago and where his home still is. After brief experience in college theatricals, Mr. Greene made his professional debut seven years ago in a stock company at the Jersey City Opera House. Since then he has been associated with the Frohman forces and William H. Crane. He was featured for a season in the leading part in The Burglar and has been connected with other first-class companies. During the past three seasons Mr. Greene has devoted himself principally to stock work, having played in stock companies in Chicago, Omaha, St. Paul, Minneapolis and Kansas City.

A tall and graceful presence and the possession of marked versatility have led Mr. Greene to depict many leading and juvenile roles, but of late years he has confined himself almost exclusively to heavy and character heavy work, in which he has achieved much success.

Mr. Greene's portrayals of heavy roles of peculiar nervous intensity as well as those of the polished gentlemanly type have proven him to be a thoroughly experienced and clever young heavy man. Leaving some weeks ago with the Woodward Stock company in Kansas City, after a short special engagement in Ibsen, Mr. Greene returned to New York. Immediately after announcing himself at liberty he received offers to join the Neill Stock and the Shubert Stock in Syracuse, accepting the latter.

# A REMINISCENCE OF HARRY MINER.

Police Captain John W. Eason, of Brooklyn, is authority for an interesting story illustrative of the generosity of the late Henry C. Miner. When that gentleman was conducting the Brook-



SADA YACCO.

lyn Theatre he and Captain Eason one day went to Williamsburgh to inspect some real estate. Going over in the car, their attention was drawn to a newspaper account of a Hungarian, who, after being for months unemployed, secured work in an Eastern District sugar refinery and was crushed to death there within the first twenty-four hours after entering his duties. Messrs. Miner and Eason hunted up the home of the man and found his wife and a half-dozen young children in dire poverty. But both the cleanliness of their meagre apparel and scant house-furnishings showed that the bereaved mother was a model housewife. Manager Miner took the entire family to one of the large department stores near the Brooklyn City Hall and fitted both mother and children with a superior and comprehensive outfit at an outlay of more than \$200. Not a word relating to the deed was ever whispered in public, it being a case of genuine and disinterested good-heartedness.

# ANDREW FORSYTHE'S PECULIAR ACCIDENT.

During a performance of Barney Gilmore's Kidnapped in New York, at the Alhambra Theatre, Chicago, on March 4, Andrew Forsythe met with a peculiar accident. It was his business to enter covered with foam, supposed to be from ale, but being in reality soap suds. In applying the suds to his face Mr. Forsythe inhaled a large quantity and suffered terribly. He came upon the stage, but was in such agony that Mr. Gilmore, realizing his plight, ended the scene. Restoratives enabled Mr. Forsythe to complete the performance, yet his voice was so affected that the next day he could not be heard in front. His physician expects to bring about a restoration of his voice.

# THE WILL OF CHARLES L. DAVIS.

The will of Charles L. Davis (Alvin Joslyn) was filed for probate in Pittsburgh on March 8. There are ten beneficiaries, nine of whom are left sums ranging from \$200 to \$1,000, respectively. All his diamonds, paintings, rugs and bric-a-brac, as well as the proceeds of his estate, real and personal, after the payment of the above-mentioned bequests, are left to Margaret Schreiver, of Allegheny, Pa., who was a member of Mr. Davis' company. After payment of debts the estate is estimated to be worth in personal property \$30,000, and in real estate \$90,000. His executor is directed to sell his property as soon as may be practicable. Of the minor beneficiaries first referred to six are employees of the Alvin Theatre, Pittsburgh.

# PERSONAL.



COGHLAN.—Gertrude Coghlan, whose portrait appears above, is a daughter of the late Charles Coghlan, and opens this week a starring tour in Lady Flora, a play written by her father.

HELD.—Anna Held gave a professional matinee of Papa's Wife at the Manhattan Theatre last Tuesday to a very large audience.

DIETRICHSTEIN.—Leo Dietrichstein is at work upon a new romantic play for E. H. Sothern. He has been engaged to appear at the Madison Square Theatre in Twelve Months After.

BARRYMORE.—Ethel Barrymore probably will be seen next season in the principal role in a new comedy to be written for her by Clyde Fitch.

MASCAGNI.—Pietro Mascagni, according to a report from San Francisco, has promised to stop at that city in his contemplated tour of the world and to conduct performances of his operas at the Tivoli Opera House.

ENGLANDER.—Ludwig Englander arrived last Thursday from Vienna, whither he had gone to reside permanently. But he was not pleased with the Viennese and rejoiced to see New York again.

IRVING.—Sir Henry Irving has contributed \$100 to the fund for making permanent the Dewey Arch in this city.

MODJESKA.—Madame Helena Modjeska probably will sail for Europe in May, and there is a chance that she will be seen as Hamlet while visiting her native Poland.

RIGNOLD.—George Rignold has announced that he will soon visit America, and before leaving Australia will appear in Sydney in his most popular impersonation, Henry V.

REED.—Roland Reed was discharged from St. Luke's Hospital, in this city, last week with an excellent bill of health. He has entirely recovered from the effects of the several operations that he underwent, and his physicians state that he is now in better physical condition than ever before.

GLASER.—Lulu Glaser, it is understood, is to go to Berlin this Summer, with the intention of studying for grand opera.

BERINGER.—Joy Holford-Beringer, eldest daughter of Mrs. Oscar Beringer, is appearing in Hearts Are Trumps in England.

SITGREAVES.—Reverley Sitgreaves, formerly a member of Mansfield's company here, will be in the cast of A Broken Halo, which will soon be produced at the Globe Theatre, London. Miss Sitgreaves was formerly a member of Bernhardt's company in Paris.

CAMPBELL.—Mrs. Patrick Campbell has produced in London a one-act play in which she impersonates the once-famous Mrs. Jordan.

WINTNER.—Helene Wintner, who acquired local fame during her several years' appearance with the Amaranth Society in Brooklyn, is now playing an engagement in the West with The Toll Gate Inn company, and is meeting with pronounced success. Miss Wintner is a daughter of the Rev. Dr. Wintner, a prominent Brooklyn rabbi. The reports in the New York papers to the effect that Miss Wintner went on the stage in opposition to her father's wishes are wholly unfounded.

MCCANN.—John Ernest McCann has just completed two plays. The first is a poetic romance of the days of Louis XI., called Puch-inello, in four acts. The other is a farce called The Conscientious Mrs. Van Cott, in three acts, the scene being laid in New York at the present time. Mr. McCann's work has been known to MIRROR readers for fifteen years. A specimen of it is published in this number, in the form of the dramatic poem, "Thirty Years After."

TABER.—Robert Taber produced Laurence Irving's new play, Bonnie Dundee, at the Adelphi Theatre, London, on Friday. The London critics appear to have liked Mr. Taber better than the play.

HALL.—Josephine Hall was ill part of last week, when her role in Mam'selle 'Awkins at the Victoria was well played by Rose Beaumont.

CALVE.—Emma Calvé reappeared last week with the Maurice Grau Opera Company in this city, having recovered from her recent illness.

HACKETT.—James K. Hackett may present The Pride of Jennico in London in May if arrangements can be made with George Alexander, who controls the English rights to the play.

BISHOP.—Mrs. C. B. Bishop, who has been seriously ill with grip, is now convalescent.

KENWARD.—Edith Kenward gave a tea in honor of Fannie Brough at her apartments in Lexington Avenue on Friday. Mr. and Mrs. Sparling, Mr. and Mrs. Sidney Rosenfeld, Mrs. Edwin Knowles, Mary Shaw, Volma Swanson, Eben Plympton, Ella Wheeler Wilcox, and "Aunt" Louisa Eldridge were among the guests.



## CURRENT AMUSEMENTS.

Week Ending March 17.

## Manhattan Borough.

METROPOLIS (Third Ave. and 14th St.), AT PINEY RIDGE.  
OLYMPIC (Third Ave. bet. 12th and 13th Sts.), THE HARLAN OPERA HOUSE (12th St. bet. Seventh Ave.), A RUNAWAY GIRL.  
HARLAN MUSIC HALL (12th St. bet. Seventh Ave.), VAUDEVILLE.  
MINEK'S (12th St. bet. Lexington Ave.), VAUDEVILLE.  
PROCTOR'S PALACE (12th St. bet. Lexington Ave. and Third Ave.), COSTUME VAUDEVILLE—12th to 11th P. M.  
CARNegie HALL (Fourth Ave. and 57th St.), MRS. MARCELLA SEMBRICH SINGS RECITAL—Tues. and Wed. 8 P. M.  
NEW YORK (Broadway and 42nd St.), BROADWAY TO TOKIO—3d Week—24 to 25 Times.  
CRITERION (Broadway and 42nd St.), JAMES K. HACKETT IN THE PRIDE OF JENNICO—3d Week—9 to 10 Times.  
VICTORIA (Seventh Ave. and 42nd St.), MANVILLE 'AW-KING—2d Week—13 to 14 Times.  
REPUBLIC (22nd St. bet. Third and Fourth Aves.), now building.  
AMERICAN (42nd St. bet. Third and Fourth Aves.), FRA DIAVOLO.  
MAY HILL (Lexington Ave. and 42nd St.), HENRY V.  
DOVERLY STOCK IN PEACEFUL VALLEY.  
BROADWAY (Broadway and 42nd St.), MEN HUB—12th Week—12 to 13 Times.  
MENDHAM HALL (11th St. bet. Third and Fourth Aves.), CHURCHILL PIANO RECITAL—Wed. 8 P. M.  
KEMPICK (Broadway and 42nd St.), BROTHER OFFICERS—3d Week—9 to 10 Times.  
METROPOLITAN OPERA HOUSE (Broadway, 29th and 30th Sts.), 12th Week—MATINEE GREAT OPERA COMPANY.  
CASINO (Broadway and 29th St.), Closed.  
KICKERBUCKER (Broadway and 29th St.), HENRY V.  
Herald Square (Broadway and 29th St.), HADGETT ANTHONY—3d Week—9 to 10 Times.  
GARRICK (29th St. bet. Third and Fourth Aves.), WILLIAM GILLETTE IN SHERLOCK HOLMES—12th Week—12 to 13 Times.  
SOUTHERN (12th St. bet. Third and Fourth Aves.), THE BROTHERS GILBERT AND SWEENEY—1 to 2 Times.  
SCHLEY (12th St. bet. Third and Fourth Aves.), VAUDEVILLE.  
MANHATTAN (12th St. bet. Third and Fourth Aves.), MANHATTAN—12th Week—12 to 13 Times.  
THIRD AVENUE (Third Ave. and 31st St.), JUST BEFORE DAWN.  
BIJOU (12th St. bet. Third and Fourth Aves.), THE JAPANESE PLAYERS.  
WALLACE (Broadway and 29th St.), OLGA NETHERSOLE IN THE SECOND MRS. TANGUARY—3d Week—9 to 10 Times.  
DAILY'S (Broadway and 29th St.), THE AMBASSADOR—3d Week—9 to 10 Times.  
WEEKEND FIELDS (Broadway and 29th St.), THE WHEEL—3d Week—9 to 10 Times.  
COMING (Broadway and 29th St.), RICH AND BARTON'S G. I. COMPANY.  
FIFTH AVENUE (Fifth Ave. and 29th St.), HELENA MODJESKA IN MACHINA, THE LADY'S BATTLE, MUCH ABOUT NOTHING, MRS. ANTOINETTE AND MARY STUART.  
GARDEN (Madison Ave. and 29th St.), HEARTS ARE TRUMPS—3d Week—9 to 10 Times.  
MADISON SQUARE GARDEN (Madison and Fourth Aves., 29th and 30th Sts.), SPONTANEOUS SHOW.  
MINEK'S (12th St. bet. Third and Fourth Aves.), THE IMPERIAL BURLESQUE.  
MADISON SQUARE (12th St. bet. Third and Fourth Aves.), CORALIA & CO. DRESSMAKERS—3d Week—9 to 10 Times.  
LYCEUM (Fourth Ave. bet. 12th and 13th Sts.), BY DAWN THE ISLAND—3d Week—9 to 10 Times.  
EDEN (12th St. bet. Third and Fourth Aves.), FIGURES IN WALL—CONCERTS AND VAUDEVILLE.  
PROCTOR'S (12th St. bet. Third and Fourth Aves.), COSTUME VAUDEVILLE—12th to 11th P. M.  
GRAND OPERA HOUSE (Fourth Ave. and 30th St.), PRIMROSE AND DOCKSTADER'S MINSTRELS.  
CHICKERING HALL (Fifth Ave. and 12th St.), Closed.  
IRVING PLACE (Irving Place and 12th St.), DRAMA AND COMEDY IN GERMAN.  
FOURTEENTH ST. (14th St. bet. Third and Fourth Aves.), TIM MURPHY IN THE CARPENTERS—3d Week—9 to 10 Times.  
KEITH'S (14th St. bet. Third and Fourth Aves.), CONTINUOUS VAUDEVILLE—12th to 11th P. M.  
ACADEMY (Irving Place and 12th St.), WAY DOWN EAST—12th Week—12 to 13 Times.  
TONY PASTOR'S (12th St. bet. Third and Fourth Aves.), COSTUME VAUDEVILLE—12th to 11th P. M.  
DEWEY (12th St. bet. Third and Fourth Aves.), THE HALL BOLLERS.  
STAR (Broadway and 29th St.), Uncle Tom's Cabin.  
MANHATTAN (12th St. bet. Third and Fourth Aves.), MACHINA OF OPERA AND BURLESQUE.  
Borough of Brooklyn.

## AT THE THEATRES.

## Herald Square—Madame Butterfly.

Tragedy in one act by David Belasco. Produced March 5.

Cho-Cho-San ..... Blanche Bates  
Mister Sharp ..... Claude Gillingwater  
Lieutenant R. F. Pinkerton ..... Frank Worthing  
Yamadori ..... Albert Bruns  
Nakado ..... J. P. Williams  
Suzuki ..... Mary Barker  
Kato ..... Katharine Black  
Attendants ..... William Lamp, Westrop Saunders

It is rarely that theatregoers are privileged to witness so exquisitely artistic a performance as that of Madame Butterfly, the one-act tragedy of Japanese life that was produced for the first time at the Herald Square Theatre on March 5, following Naughty John from John Luther Long's story of the same name, that will be remembered by all who read it in the Century Magazine. All the poetic beauty of this sad tale has been preserved in the dramatization. It is a simple story, not rich in dramatic qualities, but full of pathos and human feeling. Cho-Cho-San, a maiden of the Flower Kingdom, has been wed, two years before the action begins, to Lieutenant R. F. Pinkerton, an American naval officer. After two months the Lieutenant sailed away, promising his wife—"Madame Butterfly" he called her—"to return when the robins nest again." To the officer the marriage had been but a love affair of the moment, to be forgotten with his departure. But to Madame Butterfly it was a real and lasting compact. In her loving, trusting heart she had no doubt that her husband would return. So in the little home at the foot of Higashi Hill, where their joyous honeymoon had been spent, she waited for him. A baby was born and the mother thought with happy anticipation of the time when her husband should see his child. Two years pass and she is still waiting, waiting for the robins to nest again. She is deaf to the protests of the rich Yamadori, an Americanized Japanese, who would marry her, and when the American Consul comes to tell her that Lieutenant Pinkerton, whose ship is about to arrive, has taken an American wife, the ingenuous faith of Madame Butterfly touches him so that he cannot perform his task. But Madame Butterfly learns that the ship is due, and joyfully makes the home ready for its lord and master. The house is decorated with cherry blossoms, and at the doorway the wife, the little one, and her old servant await the Lieutenant's arrival. Night comes on and lamps are lit. The servant and the child fall asleep, but Madame Butterfly continues her vigil, while the lights, like her hopes, die out till only one remains, when morning comes. Then she ascends to her bedroom, and the Lieutenant

and the Consul enter. As Madame Butterfly turns to the room with the baby the Lieutenant is overcome with pity and withdraws unobserved. The Consul tells her the sad truth and gives her money from her husband. The girl sinks, grief-stricken, in a chair. The Lieutenant's wife enters and tries to comfort her, but Madame Butterfly gives her the officer's money and bids her return later. Then, drawing the curtains, she prepares for suicide. She has taken the sword of her honorable father from the wall and is about to plunge it into her heart when the baby toddles into the room. Left the child should see she blinds her eyes and then retreats behind a curtain. The fall of the sword is heard, and Madame Butterfly staggers out, a cloth about her bleeding throat. She has clasped the child in her arms as the Lieutenant enters and embraces the dying girl, whose face is illuminated with happiness as the curtain falls.

The infinite beauty of the play can hardly be described. The pathetic story of Madame Butterfly is told with unusual artistic skill. There is no pretense at theatricalism, nor of unnecessary comedy, but nearly every line is effective. Especially touching is the lonely night vigil of the wife, which was so admirably done that it did not drag in the least. The only improvement that might be made would be the elimination of the characters of the Lieutenant and his American wife. It is a question, however, whether so artistic a play will be appreciated by the public. Even on the opening night some persons were disposed to laugh at inopportune times and not to realize the sadness of it all.

Mr. Belasco again scored a triumph in the masterly manner in which the production was staged. It would be hard to imagine a prettier setting than the house, with its open doorway showing the harbor through a vista of cherry trees in blossom. Every detail of the staging was correct and artistic in the extreme. Preceding the play, and with the view of putting the audience in the atmosphere of the Orient, a series of three drops were shown, picturing respectively a rice field, a harbor and a tea garden. They were the work of Ernest Goodenough, painted exceptionally well. The view of the rice field has never been surpassed here.

Blanche Bates, upon whom the burden of the play fell, had an admirable opportunity to show how capable and versatile an actress she is, and her success was complete. From the gay and frivolous Cora of Naughty John she stepped easily into the role of the loving, devoted Japanese girl, and acted it to perfection. Every phase of the character, the gaiety, the hopefulness, the motherly feeling, the dignity, the fidelity, the sorrow, and the resignation—were faithfully pictured. The feeling she put into her work made many a tearful eye in the audience. Her make-up, too, was capital. Though somewhat large for a Japanese, she made a charmingly pretty picture.

Frames to Mary Barker, who in both acting and make-up was excellent as the old servant; to Claude Gillingwater as the Consul, to Albert Bruns as the Americanized Yamadori, and to E. P. Williams as the treacherous marriage broker. Frank Worthing was satisfactory as Lieutenant Pinkerton, a thankless role. Katharine Black was acceptable as Kato, and William Lamp and Westrop Saunders made good attendants.

## Criterion—The Pride of Jennico.

Romantic play in four acts by Abby Sage Richardson and Grace L. Furness. Produced March 6.

Basil Jennico ..... James K. Hackett  
Eugene von Rothenburg ..... Brigham Boyce  
Sir John Reddies ..... Arthur Hoopes  
Baron von Krappits ..... Thomas A. Hall  
Janet ..... Car Abrecht  
Fabiola ..... Longley Taylor  
Tina ..... Stephen Wright  
Anton ..... Marc Greenleaf  
Gottlieb ..... George Allison  
Hildegard ..... George Trumble  
Marie Otille ..... Bertha Galloway  
Marie Otille Pahlen ..... Gertrude Houghton  
Michael ..... Basil Bates  
Lisbeth ..... Virginia Buchanan  
Bertha ..... Amy Ricard

James K. Hackett returned to town on March 6 and appeared at the Criterion Theatre in a four-act romantic play, The Pride of Jennico, by Abby Sage Richardson and Grace L. Furness, based upon the principal incident in Agnes and Egerton Castle's novel bearing the same name. The theatre was crowded in every part, and there were greetings most cordial for the star and his new leading lady, Bertha Galloway.

The play, which had been produced originally at Ford's Grand Opera House, Baltimore, on Dec. 26, 1899, tells the story of Basil Jennico, a young Englishman, who, upon inheriting the estates of Tollendhal in Hungary some time in the age of fine clothes and pretty manners, had vowed to a dying uncle that he should marry none but a maid of noble birth. To Tollendhal came the Princess Marie Otille Pahlen, and her foster-sister, Marie Otille Pahlen. The princess, a veritable madcap, for fun introduces herself as the foster-sister and addresses her companion as the princess. Basil falls in love with the supposed foster-sister and she with him. She flirts desperately, but he, though sorely tempted, swears to keep his vow. She tells him then that the princess loves him and that she can arrange a marriage between them if it may occur at once. He consents. The marriage is celebrated and Basil leads in his bride, who has remained veiled at the ceremony. Removing her veil he sees that the woman he has married is the supposed companion of the princess. He declares that he has been tricked into breaking his vow, duped into a marriage with a woman of common blood, yet he admits that he loves her.

The supposed prince and his bride is disturbed by the advent of Prince Eugene von Rothenburg of Lusatia, a thoroughgoing blackguard, who wants to steal away the princess. He is aided by Michel, a gypsy girl, in breaking up the happy home. Michel puts doubts of the wife in Basil's mind, and he accuses her of keeping some letters and visitors. One word from her could explain all, but her pride, as great as his, is wounded by his accusations and she leaves him, declaring that if he loves her and wants her love he must follow and ask her pardon. No sooner has she gone than he realizes his love and runs to overtake her. But Michel shoots him and he falls. It is a month before his wound heals, and then he sets out to claim his wife. She has been taken back to Dornheim, where Eugene insists upon marrying her in spite of all. She resists and Eugene, learning of Basil's pursuit, hires a trio of professional assassins and undertakes to slay the husband. Basil and his friend, Sir John Reddies, meet the rascals at an inn, where a quarrel is arranged and sundry sword combats ensue in which the bad men are routed. Then the princess comes to the inn. Michel, seeing that Eugene is dealing unfairly with her, turns to Basil's side and tells him that his wife awaits him. Before he appears, however, Eugene finds the princess and tells her that if she gives sign of recognition to her husband Basil will be shot by a man in hiding. Basil enters. He begs forgiveness, he tells his love again, but his wife runs away, denying that she knows him. Eugene hustles her into a carriage and takes her off to a ruined chapel in the mountains, where he means to force her into a marriage.

Arrived there he summons a monk who has become a gypsy and orders that the ceremony proceed, declaring that there is no escape for the princess, that Basil has been killed. But Basil, guided by Michel, has reached the chapel first and has donned the monk's garb. He whispers to his wife that matters must be delayed as help is near. Proceedings are stayed for a time, but Eugene waxes impatient. He recognizes Basil and commands him on pain of instant death to sign an application for divorce. Basil stoops to sign the paper, but, suddenly turning, snatches

the sword of one of Eugene's bad men and defies the crowd. A battle royal sets in, with even chances, until appear the rescuing party, headed by Michel and Sir John. Then for the first time the wife tells her husband that his vow was not broken, that he married a princess.

Impossible as all this certainly seems, the play scores a complete, deserved success. It has many faults, notably the talkiness and slow movement of the first two acts, but there are spirit and color, and the later scenes are crowded with dash, action and excitement. Here and there evidences appear that judicious cuts have been made, and still more matter may be left out of the opening acts with benefit. Though many of the devices are old, the story is essentially new in development, and is uncommonly effective melodrama. There was no doubt about the sincerity of the play's reception nor about its honest success.

Mr. Hackett, improving all the time as an actor, did as Basil Jennico quite the best work he has yet shown. Always a picturesque figure, peculiarly adapted to romantic drama, he brought to his new role more of feeling, of delicacy and of repression than he had shown before. Certain mannerisms that had offended in his earlier work were almost entirely overcome, and the enthusiastic applause that he won was a tribute to an earnest, thoughtful, able effort. His little speech after the third act was one of charming modesty.

Bertha Galloway instantly established herself as a metropolitan favorite. Her performance as the princess, though cautious and a bit nervous at first, proved thoroughly captivating. Sweetly simple in lighter moods, strong and excellently expressed in the weightier passages. Moreover, she was good to look upon, graceful, and evidently possessed of a delightful sense of humor.

Arthur Hoopes was a handsome, spirited Sir John, showing that he can play a really well something other than the fastidious swaggering villain that he has acted of late. Brigham Boyce was excellent as the nefarious Eugene, and so was Stephen Wright as his equally wicked chief abettor. Thomas A. Hall, Carl Abrecht, and Longley Taylor played well in character roles, and the other men were capable. Grace Galloway gave a finely spirited portrayal of the vol canic gypsy girl, Gertrude Houghton was sweet and properly demure as the princess's companion, and Virginia Buchanan and Amy Ricard were more than equal to lesser roles.

The scenery and the costumes were very pretty, and the stage-management of Edward E. Rose was particularly good, especial gratitude being due to him for having at least two of the sword combats fought in part off the stage.

## Third Avenue—Just Before Dawn.

Melodrama in three acts by Hugh Gibson. Produced March 12.

Ruben Terney ..... Hugh Gibson  
Richard Demming ..... Edwin Houghton  
Edwin Houghton ..... William Ward  
John Carrington ..... Edmund Manley  
Dr. Frank Sanford ..... Eugene Kay  
William Warren ..... G. I. Gelder  
Richard O'Hara ..... G. I. Gelder  
Shirley ..... John Dixon  
Tom ..... Frank White  
Dutch ..... Harry Bacon  
Olga Carrington ..... Bertha Galloway  
Helen Carrington ..... Olive West  
Nanny Terney ..... Minnette Browning  
Hortense ..... Olive West

Just Before Dawn, a melodrama by Hugh Gibson, was presented for the first time in New York last evening at the Third Avenue Theatre. The play belongs to a class that probably will always be popular in theatres of this class, and that Just Before Dawn contains all of the traditional elements necessary for success was proved by the alternating laughter and tears that the audience indulged in during the performance. There were exciting scenes and tender scenes; scenes of villainy and scenes of virtue triumphant. And there were comedy scenes in plenty to relieve the strain upon the heartstrings when they seemed about to break.

Richard Demming is the straightforward foreman of the Big Six coal mine, in Pennsylvania. He loves the daughter of John Carrington, master of the mine. Carrington kills himself, being so pressed in money matters, and Demming is accused of his murder. He has many a struggle and many a misfortune before he is out of the woods, but at last he comes to his own and marries the girl he loves.

Edwin Houghton played the role of Demming manfully and held the interest of the onlookers in his every scene. Hugh Gibson, the author, played a finely constructed role, Ruben Terney, very effectively indeed. He was in the part thoroughly, and was sympathetic and appealing. Ward was a good villain as Edwin Brandon. Edmund Manley was an acceptable Dr. Sanford, and the other male roles were nearly all in good hands.

Bertha Galloway played Olga Carrington gracefully. Minnette Browning was a pleasing Nanny Terney, and Olive West in the two roles of Hortense and Helen proved her versatility and displayed her talents for emotional acting. The scenic effects were well planned, indeed, some of the scenes being uncommonly effective, and the stage-management might scarcely have been improved upon. Next week, The Queen of China-town.

## Fifth Avenue—Twelfth Night.

Cissy Loftus, supported by Madame Modjeska's company of players, appeared at the Fifth Avenue Theatre last evening in a special performance of Twelfth Night. The occasion was of considerable interest to those who have followed the artistic development of Miss Loftus, since in the role of Viola she made her debut in the Shakespearean drama. Of her impersonation little but praise may be said. Her few faults were clearly the result of nervousness, and were easily overlooked in view of the excellence of her performance as a whole. The appealing quality of her art made her Viola a characterization of the utmost charm. The lighting up of her countenance when she looked upon Orsino, the girlish perplexity expressed in her face when in her disguise she finds herself beloved of Olivia, and the plaintive tone of her voice, and the gentle modesty of her manner through the play combined to make Viola a far more natural character than she is wont to be in other hands. There were times when Miss Loftus might with advantage have been more commanding, and her costume and facial make-up might have been more pleasing, but the dominant note of her impersonation rang true, her elocution was particularly worthy of admiration, and her hold upon the attention of the audience never relaxed.

Unfortunately the supporting players, with but a few exceptions, were unsatisfactory. Lines were forgotten, entrances made either too soon or too late, and awkward blunders perpetrated that frequently moved the onlookers to untimely laughter. John E. Keller must be credited, however, with a capital impersonation of Malvolio, Irving Brooks with a well balanced and humorous performance in the role of Sir Andrew Aguecheek, and Cassius Quinby with a rigorous, impressive and altogether intelligent portrayal of Antonio. George Soule Spencer was a very satisfactory Sebastian. Mary Hall acted Maria with much spirit and color, and the Olivia of Mabel Aylward was pleasing. The others in the cast did not do themselves justice by any means.

## Bijou—The Japanese Players.

Otto Kawakami and Sada Yacco and their Japanese company, who have been appearing at the Berkeley Lyceum, opened at the Bijou Theatre last evening for two weeks. The theatre was fairly well filled by an interested audience. A triple bill was presented, the first portion being a version of The Merchant of Venice, entitled Sairoku. The play consisted of one act—the trial scene. Sairoku (Shylock), an old and selfish fisherman, has loaned 3,000 ryo to Ando Nisuke. In case of non-payment Sairoku is to cut three square inches of flesh from Ando's body, over the heart. In attempting to carry out the

penalty he measures on Ando's breast the space and sharpens the knife, when Portia appears and, following Shakespeare's scene closely, defeats Sairoku, who retires in confusion. The similarity to The Merchant of Venice made it easy for the audience to follow the play, that was, however, not quite so interesting as some of the others in the company's repertoire on account of its comparative lack of action. The facial expression and pantomime of all the actors was wonderful. One almost forgot, after a time, the fact that the players were speaking a foreign tongue.

Kawakami's Sairoku was evidently a carefully studied attempt to show a character as nearly like Shakespeare's Jew as possible. If gross and selfishness were not so marked in his portrayal as in those of English speaking actors, it was probably because, as one of the company said in an introductory speech before the curtain that Kawakami could find no character of the type of Shylock in his nation. However, his performance was an excellent one, being particularly good at the end of the play, when, wholly by pantomime, he showed the struggle it cost him to give up the fulfillment of his bond. Madame Yacco as Portia was pleasing, though a comparatively minor part.

The Royalist and The Geisha and the Knight, previously reviewed, were also given.

## Murray Hill—Peaceful Valley.

Rather the best production that has been made by the Henry V. Donnelly Stock company at the Murray Hill Theatre in some time is that of Edward E. Kilder's drama, Peaceful Valley, which is the bill for this week. Ralph Stuart, who customarily plays conventional leading roles, is surprisingly effective as Hoses Howe. His impersonation is accurate in detail and there is no suggestion of the dress-coat hero in either his speech, manner or make-up. He plays the role feelingly and with majesty. Thomas L. Coleman assumes just the right pose in his portrayal of Ward Andrews, being neither too villainous in bearing nor yet too sympathetic. Charles D. Waldron is a capital Jack Farquhar, William Redmond a dignified Mr. Rand, Edwin Nicander a breezy Charlie Rand, A. B. Gilliam a satisfactory Gotham Ford, and Andrew Stephens a very acceptable Wilson. Dorothy Donnelly, as Virginia Rand, acted no less pleasingly than usual. Indeed, she seems to develop week after week in sympathy and is far more successful now than formerly in portraying the gentler emotions. Georgia Welles is a winsome Noble Farquhar. Mrs. Thomas Barry a sweet and lovable Mrs. Howe, and as her daughter Virginia Donner is very worthily indeed of commendation. The play is mounted in a suitable manner and the stage-management is excellent. Next week, As You Like It.

## American—Fra Diavolo.

Auber's long appreciated opera, Fra Diavolo, was presented last evening by the Castle Square Opera company, at the American Theatre. The principal roles were all well filled, and the chorus was quite up to its usual high pitch of enthusiasm.

Reginald Roberto, in the title-role, sang splendidly, and acted with the proper romantic swagger. William Pruette was a capital Syppo. Frank Moulton a laughter-winning Giacomo. Charles Meyers a traditional stage Englishman as Lord Allicash, Rhys Thomas an exceedingly good Lorenzo, and Louis Casavant a very pleasing Matteo Indino.

Gertrude Quinlan, who assumed the role of Zerlina on very short notice, sang and acted vivaciously, and won a good share of the applause. Maude Lambert was an acceptable Lady Allicash, and Mae Emory impersonated Roberto very satisfactorily. The opera was mounted with nice taste, and the stage-management was very good. Next week, Patience.

## Star—Uncle Tom's Cabin.

Al. W. Martin's Uncle Tom's Cabin company appeared at the Star Theatre last evening before an audience that was only limited by the size of the house. The assemblage was an enthusiastic one as it was large, and from the beginning to the end of the play there was almost continuous laughter and applause. The old drama has become a spectacular-comedy-operatic-specialty show, and it seems to be quite in keeping with the taste of the times. The performance last night was thoroughly satisfactory from this latter day standpoint. The parts were all well played, and the specialties were bright and pleasing. Among those who deserve especial mention are Will H. Stevens, the Uncle, Fred M. Tirilish, the Lagree; George W. Parke, the Marks; W. J. Woods, the Phineas Fletcher; Vida Keane, the Topsy; Josephine Fox, the Eliza Harris; May Woods, the Aunt Ophelia, and Helene Davis, the Eva. The scenery was very elaborate and the costumes were picturesque.

## Grand—Primrose and Dockstader's Minstrels.

Primrose and Dockstader's Minstrels reappeared last evening on the West Side, opening to a big audience at the Grand Opera House. They began their last year's engagement at this house on Lincoln Day, when the blizzard blew in, and they opened there yesterday on the anniversary of the great blizzard of '98.

But there was no frost on the entertainment. George Primrose was as nimble as ever, Lew Dockstader as grotesquely humorous as always, and the rest of the bill was practically the same shown recently at the Herald Square with such success. Newcomers were Bogert and O'Brien, who made a large sized hit with their quaint musical act.

Everything went with great glee, and there was unlimited praise for the fine vocal efforts and the beautiful first-part set.

## Metropolis—At Piney Ridge.

David Higgins' drama of the Tennessee Mountains, At Piney Ridge, is the current attraction at the Metropolis. The play is a worthy one and seems to have attained lasting popularity. Mr. Higgins, in the role of Jack Rose, gave his usual effective portrayal, as did Georgia Waldron. Others that aided in a thoroughly satisfactory performance were Walter Horton, Ernest Lamson, Charles Bartling, Ben Sackett, George Baker, Harry Dana, William Metzler, Helen Holland, Mrs. Frank G. Campbell, Marie Kinzie, and Maud Davis. The house was well filled.

## At Other Playhouses.

KICKERBUCKER.—Sir Henry Irving and company reappeared at this house last night in Robespierre.

GARRICK.—William Gillette, in Sherlock Holmes, continues.

GARDEN.—Hearts are Trumps is the bill.

EMPIRE.—Brother Officers is still the attraction.

FIFTH AVENUE.—The final week of the Modjeska engagement began last night.

WALLACK'S.—Olga Nethercole appears in The Second Mrs. Tanguary.

DAILY'S.—The Ambassador is still the bill.

MANHATTAN.—Anna Held in Papa's Wife is nearing the one hundred and fiftieth performance of the run.

LYCEUM.—My Daughter-in-Law continues.

BIJOU.—Kawakami and his company of Japanese players moved down from the Berkeley Lyceum to this theatre last evening and opened to an appreciative audience.

NEW YORK.—Broadway to Tokio is still on.

ACADEMY.—Way Down East holds the boards. FOURTEENTH STREET.—Tim Murphy in The Carpenters began his second week last night.



## PROFESSIONAL DOINGS.



The Dauphin, as played at the Fifth Avenue Theatre last week by seven-year-old Leota Buskirk, was an agreeable surprise to those who witnessed the performance. It was a really artistic impersonation of the character and showed talent of a high order. Little Leota was born at the foot of Mount Shasta, where her parents still reside and where she spends her summers. She has been on the stage since her fourth year, at which period of her life she made her debut as Little Eva in A. Y. Pearson's Stock company. Her impersonation of this, as well as of several other child roles, showed much natural ability and speedily made her a favorite. At a newboys' gathering held at the Burbank Theatre, Los Angeles, Cal., some time ago, she sang "Ragged Pat," so beautifully that the song was presented to her by the composer.

Justice Andrews in the Supreme Court denied with costs last Friday the application of Gustave Kerker and C. M. S. McEllan for an injunction to restrain George W. Lederer from producing The Belle of New York in this country.

F. Kinsey Felle's An Interrupted Honeymoon will succeed The Ambassador at Daly's on March 20, the cast including Mary Manning, Hilda Spang, Allison Skipworth, Ethel Hornick, Eva Vincent, Mrs. Walcott, John Mason, Edward Morgan, William Courtenay, and John Findlay.

Johnny and Emma Ray in A Hot Old Time will follow Man'selle Atkins at the Victoria on March 26.

The ballet at the New York presented a seal ring and a laurel wreath to Carl Marwig last Friday in honor of Mr. Marwig's first anniversary as ballet master at the New York.

The Casino Girl is scheduled at the Casino for March 19.

Aunt Hannah was withdrawn from the stage of the Bijou Theatre last Saturday night, and last evening Kiwakami and his company of Japanese players began a two weeks' engagement there. Aunt Hannah will be rewritten and later may be sent out on a tour of the popular price theatres.

Frederick Rashland has closed his season because of illness of Mrs. Rashland (Anita Leslie). He has begun negotiations with a view to securing The Private Secretary for next season.

Anna Dodworth has resigned from The Corner Grocery and is ill at her home at Yonkers, N. Y.

At the American Dramatists Club supper to David Belasco the verses entitled "The American Dramatist," which were published in last week's Mirror, were read to the members by Sydney Rosenfeld, the author, A. E. Lancaster, not being present.

Eugenie Blair's management reports that her present tour of the principal cities of the West and the Pacific Coast has been very successful. Miss Blair has secured the exclusive rights for next season of A Lady of Quality, and will give that play in the Eastern cities. She will also revisit the Pacific Coast. New scenery, properties and costumes have been ordered for the production.

Marie Madison is now associated with Upton's Monthly, an illustrated publication whose headquarters are in Chicago. Miss Madison has completed a comedy, in collaboration with Frank J. Hall, entitled Papa. She is also working on a melodrama in which a well-known actress is to star next season.

John A. Stevens recently discovered that a company under the management of Charles K. Champlin was playing his drama, Passion's Slave, attributing its authorship to Bartley Campbell. Upon application to Mr. Champlin, Mr. Stevens found that he had procured a copy of the play from a man named W. Gault Browne, who, it appears, is a Chicago dealer in stolen plays, and who had assured Mr. Champlin that Passion's Slave was free to all, the copyright having expired long ago. Upon learning that he had been imposed upon Mr. Champlin paid royalties to Mr. Stevens for the performances already given, and entered into an arrangement whereby he secured authority to continue the presentation of the play. W. Gault Browne evidently is a rival of the notorious Alexander Byers.

Gus Hill's Through the Breakers company encountered a breaker they did not get through between Dayton and Toledo, O., and in consequence missed a matinee on March 1. It was a "breaker" of snow piled high and dry over a large section of the Buckeye State.

John Blair and Carrie Keeler presented at the residence of Mrs. Cadwalder Jones in this city on March 8 a new one-act comedy, Copy, by Mrs. Edward Wharton, the occasion being an entertainment of the Thursday Night Club.

Artemisia Bowen will give the first of a series of Lenten recitals on Thursday at 3.30 p.m., in the small ball-room of the Waldorf-Astoria. The programme will include selections from King John, original monologues and miscellaneous selections.

H. W. (Jack) Ellis, late of Human Hearts, joined A Grip of Steel, at Chicago, on Feb. 4.

Burton Holmes began his series of Lenten lectures at Carnegie Lyceum last week.

Two young men by name Jones were arrested at Wallack's Theatre last Thursday for making a disturbance and talking out loud while Olga Netherole was playing The Second Mrs. Tanqueray. They were relegated to the police station.

A matinee performance will be given by the students of the American Academy of the Dramatic Arts this (Tuesday) afternoon at the Empire Theatre. The programme will consist of Belladonna, a new farcical skit; Mars' Van, a one-act drama, and Sheridan's comedy in two acts, entitled St. Patrick's Day, or The Scheming Lieutenant.

The Lester Walter Stock company at the close of their engagement at New Britain, Conn., on March 2, were banqueted by Managers Gilbert and Lynch, of the Russell Lyceum.

## THE SUPPRESSION OF SAPHO.

As told in last week's Mirror, Olga Netherole's performances of Clyde Fitch's version of Sapho at Wallack's Theatre were stopped by the police on March 5, the authorities having adjudged the play immoral. A. H. Hammond, counsel for Miss Netherole, applied on March 6 to Justice Furman of the Supreme Court, Criminal Branch, for a transfer of the case from Special Sessions to Grand Sessions for trial by jury.

On the same day the defendants deposited \$2,000 bail to appear for trial, and The Second Mrs. Tanqueray was substituted as the bill at Wallack's. Justice Furman subsequently announced that he could not pass upon the application for transfer before March 20. Miss Netherole has declared that, if she is acquitted by a jury, she shall endeavor to secure damages for the suppression of the play.

Mayors in various cities about the country continued to decline to issue licenses for Sapho productions by touring companies, the denunciations by the officials at Newark, N. J., and Seneca Falls, N. Y., being especially sweeping. At Atlanta, Ga., Lieutenant-Governor Harry Silverman, a bookseller by occupation, was charged with violating city ordinances in selling copies of Daudet's "Sapho," and was held for trial today (Tuesday).

## SAID TO THE MIRROR.

WINTHROP G. SMELLING: "The cause of Maude Hillman's cancellation of a week at South Bethlehem, Pa., was that the local manager provides for the convenience of actors and actresses in the dressing-rooms the crudest means. Four washing bowls alone are provided, and those that use them are expected to fill and empty them at a sink in the hallway. I insisted that pitchers and pails also should be furnished. The manager refused to provide them, and told me I might cancel if I did not like existing accommodations. I canceled."

HOWARD AND DOTY: "The results of the advertisement of our new Play Guide in THE MIRROR were so great that we have been obliged to get out a second edition."

CHARLES KENT: "I went with some members of our company to see Gus Thomas' play, Arizona, in St. Paul. It is the best play I have seen in years, and when given in New York it will wake your city up. It is a return to drama, excellently performed by a fine company."

## EMMA DESMOND.



Emma Desmond, whose portrait appears above, has been on the stage but a few seasons. In that time, however, she has attracted attention. She is a Kansas girl and made her first appearance before an audience in her native town as a member of an amateur company. Later she came to New York and accepted a short engagement—her first professional one—with Katie Kanmet, with whom she played juveniles. She then joined a stock company and toured with it through the West. Her range of characters in this engagement was necessarily large, and while all the work she did was commended by the critics and the management, she herself felt that her best impersonations were the "heavy" roles she had essayed. As Mrs. Gruff in The Missouri Girl, which part Miss Desmond is now playing, she is excellent, her characterization being most artistic.

## ANTI-THEATRE POSTER IN GEORGIA.

George T. Meach, of A Texas Steer, has forwarded to THE MIRROR the following true copy of a singular but somewhat unimpressive anti-theatre poster that he found recently displayed in the main street of Cordele, Ga.:

Every thing is being represented but the Good Lord. The devil has got his sin set up on every corner. But the blessed Lord has no sin on corners of the st. Circus shows and Oppy House shows and everything that the Devil wants is being held up. The tell me that church folks go to shows I say No Methodist or Baptist or other name may go but God's people will not go to no such places as shows. The say my preacher goes to shows and we go too. So I don't think it any harm to go to shows. Yes I do say they will not go to the blood of others God help us to do right. No christian will go to no such a place. Ye are not of the world even as I am not of the world. The devil come from a man's heart and he is a serpent and come out from among them sayth the lord and reappear from sinners. No ye are of the devil your fathers fathers and the devils of him ye will do he runs shows and you go out to see what the old man is going to do because ye are of him, good by.

## MUSIC NOTES.

Henry Wolfsohn will sail to-day (Tuesday) from Bremen for New York. He has engaged for American concert tour next season Lillian Blumenthal, Clara Betti Augusta Cottlow, Mr. and Mrs. Georg Henschel, Fritz Kreisler, and Hugo Becker.

The European tour of Sousa's Band will include appearances at Paris, Berlin, Brussels, Hamburg, Dresden, Leipzig, Munich, Cologne, Frankfurt-on-Main, Wiesbaden, Nuremberg, Wurtzburg, Karlsruhe, and Dusseldorf.

The repertoire of the Maurice Grau Opera company at the Metropolitan Opera House last week was as follows: Monday, Romeo and Juliet; Tuesday, Lucia di Lammermoor; Wednesday, Faust; Friday, The Merry Wives of Windsor; Saturday, Carmen and Les Huguenots.

In aid of the Medical and Legal Relief Societies of New York a concert will be given at Mandelsohn Hall on March 20, at which Adolf Horward, pianist and composer, will make his local debut, and Madame Moran-Olden will appear.

Alfrida Rhoda, a New York girl, is soon to make her debut in opera in Paris.

Albert Salza sailed for Europe last week to recuperate in Southern France.

The Kaltemborn Quartet's second concert occurred on March 7 at Mendelssohn Hall, Caroline Harding Beebe assisting.

Henri Marteau made his local reappearance on March 9 as soloist at the New York Philharmonic Society's concert at Carnegie Hall.

## COMPANIES CLOSING.

'Round New York in Eighty Minutes, in Brooklyn, March 10.

A Night in Chinatown, at Port Jervis, N. Y., March 5.

The Mary Sanders company in The Old Curiosity Shop closed its tour on Saturday, March 10, after playing to excellent business in Boston, but poor bookings in Canadian towns shortened its career.

Harrison J. Wolfe closed his starring tour on March 7.

## OBITUARY.

Gabriella Battistina Dwight, who thirty years ago, as Madame Collona, was a famous prima donna of the Italian operatic stage, died at St. Vincent's Hospital in this city on March 8. Her husband, once a member of the Metropolitan Opera company, died in the same hospital last January. Mrs. Dwight was born in London fifty-five years ago, and at an early age went to Italy to study vocal music. Her maiden name was Rose Kenneth. After gaining a thorough musical training she made her debut in grand opera at L'Argentina in Rome. She became immensely popular almost at once, and while at the height of her first success married Gabriel Battistina, an opera singer. He died many years ago, and later Madame Battistina married Mr. Dwight. They came to America in 1866. Mr. Dwight sang at the Metropolitan for some time, and Mrs. Dwight gave lessons in music. But in late years ill-fortune came upon them and they were reduced almost to poverty. Mrs. Dwight fell ill, and her husband, to provide her with the necessities of life, sang in Lord and Lady Algy. His death came suddenly while he was nursing his wife. His remains were buried in the Actors' Fund plot, in the Cemetery of the Evergreens, and on March 10 the body of Madame Battistina was interred in the next adjoining grave. The funeral services were held in the Actors' Fund rooms in Twenty-eighth Street.

Louise Hamilton died in London, England, on March 2, of Bright's disease. She was born on Nov. 23, 1875, in Havana, Cuba, where her parents were members of the Tambrillo Opera company. Her stage debut was made at the age of three months as Little Arline in The Bohemian Girl, and she played child roles with Clara Louise Kellogg, Anna Louise Carey, Paola March, Louise Litta, the Mapinson Opera company, and others. Her debut in drama was made with Mr. and Mrs. McKee Rankin, and she appeared later with Edie Ellsler, Frank Mayo, and stars of like prominence. From 1890 until 1898 she toured the Eastern cities as a star in the dual role of Little Nell and the Marchioness, and was seen subsequently as Georgie in A Romance of Conon Hollow, and as Topsy in Barbour and Hartman's Uncle Tom's Cabin. About a year ago she went to England, where she was successful in vaudeville, having completed a six weeks' engagement at the London Pavilion just before her death. Her mother, Mrs. Margaret Hamilton, is now with The Sorrows of Satan, and her stepfather, T. C. Hamilton, is with Man's Enemy.

John Z. Little, an old and at one time well known actor and playwright, died at the Pierpont House in Brooklyn, N. Y., on March 9, of paralysis. Mr. Little was born in Philadelphia sixty-two years ago, and in the days of Wood's Museum he became prominent among the melodramatic actors of this city. In 1873 he appeared at that theatre as Abbe Faria in The Ocean of Life, as Mark Conway in The Skeleton Hand, as Sir Charles Brandon in Dick the Cavalier, as Armand Dupuy in Struck Blind, as Phil Macey in Roped in, or Lost in New York, and he acted an important role in Saved from the Wreck. In 1874 he played the lead role in the production at Wood's Museum, of his own drama, Santiago Avenue. Another of his plays, The Golden Gulch, was produced at Tony Pastor's Theatre, in August, 1880, and he was the leading character, Bob Henley. Afterward he wrote and for many seasons presented on the road the melodrama, The World. His wife, known on the stage as Linnie Campbell, died at Providence, R. I., on Dec. 1, 1898. The remains were buried in Evergreens Cemetery, on March 12.

David Wallis Reeves died at his home in Providence, R. I., on March 8, of Bright's disease. He was born on Feb. 14, 1838, at Owego, N. Y. In 1853 he joined the Owego Band. His musical knowledge developed so rapidly that at the age of nineteen he was leader of the Owego Band. Some years later he joined Dowd's Band, of New York, and later went to Europe with Humsey and Newcomb's Minstrels. In 1866 he became director of the American Band, of Providence. Mr. Reeves composed nearly a hundred military marches, popular in this country and in Europe. He was also the composer of two operas, The Ambassador's Daughter, and The Mandarin Zone. On the death of F. B. Gilman, Mr. Reeves accepted the leadership of the Twenty-second Regiment Band, of New York, and remained with this band for about a year. He then returned to Providence and had since devoted himself to the leadership of the American Band. A widow and two children survive.

George Mortimer died of starvation on March 5 at Bellevue Hospital in this city, aged forty-four years. He had been with Toll Gate Inn this season, and had left the company at Fargo, N. D., on Feb. 26, arriving in New York about March 4. He was found wandering in the streets and was taken by a kindly citizen to an East Side lodging-house. There his weak condition excited alarm, and an ambulance being called he was removed to the hospital, where his death soon followed. The physicians agreed that death had been caused by starvation. Mr. Mortimer was ill when he left Fargo. He was a son of J. K. Mortimer and had been a member of the company of the old Shakespeare Tavern in this city.

Mrs. Ellen C. Hodgkinson died at her home in Brooklyn, on March 8, aged eighty-four years. She was the wife of Thomas H. Hodgkinson, long since dead, who had been an actor, and was the proprietor of the old Shakespeare Tavern in this city.

Fred Devere, of the Elroy Stock company, died on March 7 at the General Hospital, Leavenworth, Kans., after an illness of several months. The remains were brought to this city for interment.

F. A. Everett, an old English actor, who visited this country as a member of Mrs. Langtry's company several years ago, died in London, on Feb. 22, aged seventy-one years.

C. W. Garthorne, a brother of W. H. Kendal, and himself an actor, died in London, Eng., on Feb. 22, aged fifty-four years.

Paul Aiken, who was touring through the Middle States at the head of his own company, died at Pendleton, Ind., on March 11, of typhoid fever.

Madame Herman De Vries, wife of the opera singer, died at her home in this city on March 11.

## ENGAGEMENTS.

Marion Warner, for FIE, in Gus Hill's Sapho.

George W. Winnett, with Carl A. Haswin.

Millie Demonda, with the Gorman and Ford Stock company.

Victor M. de Silke, late of Jacob Litt's The Great Ruby company, by J. Wesley Rosenquest to continue in part of Sir Edmond Beauchamp (the sleepy man) for the New York run.

C. H. Montgomery, with Dear Hearts of Ireland.

Blanche Sherwood, for the part of Bertie in The Ragged Girl, Koster and Bial's.

F. D. de Wolfe, with Walker Whiteside.

Frank E. Camp, with Julia Arthur, to play Lucien in More than Queen.

Sheridan Tupper, Kate Denin Wilson, and Lois Clark, for David Harum.

Frederick Webber, with Julia Arthur.

Frank Nelson, for Paradise Alley.

Ed Sanford, for On the Stroke of Twelve.

William B. Cahill, with Andrew Mack next season.

Harry Leighton, as leading man, with George Wilcox.

Charles Avery, for the boy in David Harum.

George E. Murphy, as stage-manager for Mile. Fill.

Edmund Hogan, for Cornish in The Great Ruby.

George Macomber, for his original role in A Battle Scattered Hero.

Grace Vaughn and George Mitchell, for A Bunch of Keys.

George Weller and Hector Dion, for An Indiana Romance.

Nellie Manning, Joseph Lawrence, Miss Melbourne, and W. H. Shine, with the J. W. Carner Stock company.

Jack S. Sanford, ahead of Mildred Holland.

Agnes Herndon and A. A. Andrus, for Samuel Blair's The Bowers After Dark, next season.

Bertha Tucman, with Sapho (Western).

Adeline Mann, specially engaged with Bert Coste for A Battle Scattered Hero.

Louise Dempsey, with Samuel Blair for next season.

Joseph Bailey, for Cesare in Theatre Comique production of Sapho.

D. Victoria Stuart, who played in The Air Ship early in the season, has been engaged for Lost in London.

Adelaide Phillips for The Casino Girl.

E. M. Jewell in advance for Barney Ferguson.

Etta Butler, with David Belasco, for next season.

Claude MacArthur as musical director and John T. Hoffman to do his whistling solos and bird imitations with A Woman in the Case.

J. Aldrich Libbey, for Aunt Hannah, succeeding J. H. Bunny.

Augusta Glose, for The Surprises of Love.

Minnie Dupree, with Louis Mann and Clara Lipman, for their new production.

## REFLECTIONS.



Above is a picture of Guy Bates Post as David Brandon in Children of the Ghetto. Mr. Post, succeeding Robert Edison as the Lax Hebrew in this play, has made a pronounced hit in the part. This character of the man of action and modernity, as a well-known critic has remarked, is full of genuine force and sentiment, and Mr. Post singularly fits the part. He is a thoughtful young actor of more than ordinary talent and good looks, and may be expected to enhance his reputation in any part he undertakes.

Max Figman has been playing Dick Swirell in Little Nell and the Marchioness, with Mary Sanders, and has made a great success in the character. A prominent Boston critic said of him: "Mr. Figman has skill, intelligence and humor. Moreover, his humor is not mere ris comies; it is purer and truer than that. He enters into the character with complete heartiness."

F. R. Chase, manager of the new Grand Opera House, Washington, has leased the Lyceum Theatre, Baltimore, for a long term of years. He will devote the theatre to high-class vaudeville. By arrangement with the Keith circuit, Mr. Chase will give the same bills from week to week at his Baltimore and Washington theatres that are presented on the Keith circuit.

L. P. Hicks, of Roland Reed's company, while crossing Eighth Avenue at Thirty-third Street on March 4 was run into by a bicycle and thrown violently to the pavement, fracturing the bones of his right foot. He is now at his home, 202 West Thirty-fourth Street, but hopes, with the aid of crutches, to be about in a few weeks.

Gus Hill's Tammany Tigers company was snowbound between Lincoln and Champaign, Ill., on March 3, and in consequence lost a performance at the latter city. The storm which had been raging in that section of the country drifted snow in piles ten feet deep and transportation was impossible.

H. A. D'Arcy, late business-manager of Dickson and Mustard's Humpty Dumpty company, is now in this city concluding having just been released from St. Vincent's Hospital, Toledo, O., where he has been for six weeks with bronchial pneumonia. Joseph C. Smith, the Harlequin of the same company, who broke his leg during a performance at Toledo, is still in St. Vincent's Hospital.

Maude Milton, of Sir Henry Irving's company, appeared at Montreal in Ellen Terry's roles, and will act there until Miss Terry has recovered sufficiently to resume her work.

Mrs. Selby Tapscott, of Morrison's Faust (Eastern), on March 10 celebrated her twenty-first year in the profession. She has played Martha, in Faust, nearly twelve hundred times. She has signed with Faust for next season, and was recently elected a member of the Actors' Society of America.

A son was born to Mr. and Mrs. Willard Squires, of Morrison's Faust, on Jan. 31.

W. S. Butterfield, managing Hennessey Leroy in Other People's Money, is again seven days ahead after a week's illness, during which his advertising agent, Frank Bruno, filled his place. He is arranging for a new farce-comedy.

Mrs. Dunsmuir, mother of Edna Wallace-Hopper, has returned from California, whether she went to attend the burial of the remains of her late husband.

The Circolo Artistico Eleanora Duse, an Italian dramatic club of this city, will present two short plays, Il Ricchino di Parigi and I Due Sordi, on Thursday evening at Arlington Hall, in St. Mark's Place.

Max O'Rell, now on a lecture tour, was taken ill last week at Memphis and may be compelled to cancel some of his engagements.

Irwin Goodrich, of Modjeska's company, and Maude Davis, of the Aborn Opera company, were married at the bride's house, Philadelphia, Pa., March 4.

Arthur G. Thomas has assumed the management of John Kernell in the new edition of The Hustler, which will open the latter part of this month. Leon Victor has been engaged to do the advance work.

Bloomington Brothers, the dry goods merchants, denied last week the truth of a daily newspaper report that they are interested in a project to build a new theatre at Madison Avenue and Eighty-fifth Street in this city.

Robert Troup, of this city, caused the arrest of Lavinia H. Van Westervelt Dempsey, "Queen of the Holland Dames," last Friday, complaining that he had advanced \$500 to become treasurer of the company that played Miss Dempsey's drama, A Patriot Spy, during a brief tour this season, and that repeated efforts to get back his money had failed. The "Queen" was confined in a cell, no bail being forthcoming. A hearing was set for to-day (Tuesday).

Senator Howard last week introduced in the Ohio Senate the American Dramatists Club bill to protect unpublished or undedicated dramatic or musical compositions.

The capital light effects produced in Madame Butterfly at the Herald Square Theatre were devised by the Universal Stage Lighting Company, of this city. The changes from twilight to night and then to dawn are accomplished with remarkable verity, as well as with poetic charm.

Madame Butterfly is to be produced at the Duke of York's Theatre, London, shortly, on the same bill with Miss Hobbs. Evelyn Millard will play the title part.

Mrs. Fred Belasco (Juliet Crosby) arrived in town from San Francisco on Saturday. Mrs. Belasco has been engaged for Mrs. Leslie Carter's London season in Zaza. Mr. Belasco, who has been here for several weeks, will accompany her abroad.

Affie Warner was engaged last week to play the leading role in Brown's in Town, and joined the company at Atlanta, Ga.

J. H. Shepard has completed his comedy-drama, The Bird of the Mill, and is now adapting a play from the French for Alma Chester.





## THEATRES AND MUSIC HALLS.

## Tony Pastor's.

The bill includes Smith and Campbell, talking comedians; Canfield and Carleton, in The Hoodoo; Elizabeth M. Murray, comedienne; Hall and Staley, comedians; Frank Riley, monologist; Hanson and Drew, in Breaking Up Housekeeping; W. T. Bryant, assisted by Miss Barrow, in A Saving Woman; Mr. and Mrs. Tom McMahon, posturing and club swinging; De Veux and De Veux, musical act; Wood Sisters, comedienne; the three Ronalds, acrobatic dancers; Robert Barry, youngest son of the late Billy Barry, who makes his vaudeville debut, assisted by Lydia Trenaman, and the vitagraph. Tony Pastor sings every evening.

## Keith's Union Square.

Lydia Yeomans-Titus makes her New York re-appearance after a long absence in Europe. She is accompanied by Frederick J. Titus, Marie Walnwright in seen once more in Josephine vs. Napoleon. The bill also includes Harry Watson and company in a new farce, called The Two Flats (first time in New York); Solaret, "Queen of Light," who has just returned from Havana, in her illuminated dances, including her new illusion, "The Spirit of the Clock;" Knox Wilson, German comedian; Spencer Kelly, baritone; Jules Keller, equilibrist; Bonita and "Only Me," in coon songs; A. D. Rollins, trick cyclist; Anderson, Appleton and Allen, travesty artists; Fraser Troupe, dancers; Carleton and George, comedians; De Boef, head balancer, and Terro B. Alexander, comedian. The biograph and stereopticon are retained.

## Proctor's Twenty-third Street.

Claude Loftus, who heads the bills at both Proctor houses this week, makes her re-appearance in vaudeville, after trying her hand at comic opera, high comedy and Shakespeare with much success. The others are Montrell, a European juggler; Lew Hawkins, comedian; Cardowale Troupe of dancers; Smith and Cook, comedians; Paley's kalatechnoscope; Marion Winchester, toe dancer; the three Westons, musical act; Broadway Trio, vocalists; May Wentworth, comedienne; Evans and White, comedy duo; Hartzell and Abbott, aerial ladder act; Kittle Leslie, soubrette, and the stereopticon.

## Proctor's Palace, Fifty-eighth Street.

In addition to Claude Loftus, who is doing "four a day" between the two theatres, there are Oro, Bernard and Oro, in their acrobatic comedy act; James Richmond Glenroy, Irish comedian; the Willett-Thorne Farceurs, in An Uptown Flat; H. V. Fitzgerald, the American Froggill; the kalatechnoscope; Leslie Palmer and the Nigelow Twins, in A Brace of Woodcock; Lavender and Tomson, comedy duo; James Irwin, head balancer; Marsh and Sarteila, novelty duo; Dutton, wire juggler; Morton and Otto, Dutch comedians, and the stereopticon.

## Weber and Fields'.

Sapolo, the new burlesque, with May Robson in the leading role, and Whirl-I-Gig, the solid success of the season, make up the bill.

## Miner's 125th Street.

Zeina Rawlston heads the bill this week. The others are Montgomery and Stone, Charles T. Aldrich, Earl and Tillson, Dempsey, Mitchell and company, Pantzer Trio and Dan Allman.

## Hurtig and Seamon's.

Minnie Sellgren and company in Comedy and Tragedy, Williams and Tucker, in Skinnys' Finish, Slime and Graham, the Six Senettes, Leilott, Bunch and Leilott, American Comedy Four, Carrie Behr, King and Gray, and Smith and O'Brien make up the bill this week.

## THE BURLESQUE HOUSES.

MINER'S BOWERY.—Miss New York, Jr., has returned to town for the week.

LONDON.—The Gay Masqueraders are again in evidence for a week on the Bowery.

MINER'S EIGHTH AVENUE.—The Imperial Burlesques are billed this week.

OLYMPIC.—The Utopians are entertaining the uptowners.

SCHLEY.—Another bill of straight vaudeville is the attraction for this week. It includes John W. Ransome, Tom Lewis and Sam J. Ryan, Loian and Lenhart, Artie Hall, Hines and Remington, Richard Harlow, Foy and Clark, Wilson and Leicester, Dixon, Bowers and Dixon, and Paul Boyton's seals.

DEWEY.—The High Rollers company is here this week. It includes George Yeomans, Crawford and Harie, Washburn Sisters, Cooper and Reynolds, and Kittle Raymond. An Artistic Game is the closing burlesque.

COMIQUE.—Rice and Barton's Big Gaiety company is the attraction this week.

## LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—Adelaide Hertmann was the star of the bill, and was seen to great advantage in her specialty, A Night in Japan, in which she introduces a number of very clever illusions and sleight-of-hand tricks. Her work is dainty and very attractive, and she won the approval of large audiences throughout the week. Oro, Bernard and Oro made their first appearance in New York in an act called Scenes in Chinatown. The scene represents a street in Chinatown, with a view of an opium den on one side. A Chinaman is seen rolling pills, and while he is thus engaged an Irish policeman enters and sings a song. When he disappears a woman knocks at the door of the Chinaman's house and goes in to "hit the pipe." The policeman returns, but a quick move changes the opium joint into a laundry. A tough enters who starts a row with the Chinaman, and compels him to fight with boxing gloves. From this time on the act is extremely interesting, as the men indulge in one of the funniest boxing bouts ever seen in this city. The act is rather dull at the beginning, but it warms up to a decidedly "hot finish." James Richmond Glenroy and his doleful voice won as many laughs as ever. H. V. Fitzgerald repeated his country store act, in

which he makes many quick changes, with much success. Patterson Brothers did some good work on the horizontal bars, though their ideas of fun are very crude. Julia Ralph made her first appearance at this house in a monologue called An Afternoon at the Matinee. She told the story of an imaginary play and described the manner in which it was acted by the hero, the heroine and the villain. She also gave imitations of Edwin Booth, Johnstone Bennett and Claude Loftus. Miss Ralph has a very flexible voice, which enables her to give her wide range of impersonations with much success. Her efforts met with warm approval. The Willett-Thorne Farceurs, Paley's kalatechnoscope, Brachard, Pierce and Egbert, Lavender and Tomson, Chris Green, Mabel Craig, James Irwin, and the stereopticon were also in the bill.

KEITH'S UNION SQUARE.—Maggie Cline, the great and only "Irish Queen," was the star of the bill and made a hit that equaled anything of the kind ever placed to her credit. She sang William Cahill Davies' ballad, "The Mick that Threw the Brick," with a dexterity and charm that was simply captivating. "A Transplanted Shamrock" and "Be Alsy" were also given with much feeling. In response to a vociferous encore she repeated the ever green "McCluskey," the popularity of which will never die as long as Maggie Cline has breath enough left to sing it. Harry Lacy, assisted by Ida Van Sicien, was seen once more in the sketch, Bob Rackett's Pajamas, by Jane Marlin and Harry Lacy. Mr. Lacy was to have produced a new sketch called Captain Dickie's Night Off, but it evidently was not ready in time; so the Pajamas, which, by the way, are becoming a little frayed, were put on once more. Instead of cutting out the glove advertisement as suggested in THE MIRROR some time ago, Mr. Lacy now advertises the name of a prominent hotel on the programme. He has also introduced some bits of farce-comedy business which are no improvement to the act. Cheridiah Simpson, who also belongs to the act, announcing the name of the department store from which she borrowed the piano on which she played her imitation of a country girl's idea of a Sousa march. George Thatcher scored one of the big hits of the bill with some of the oldest stuff in his repertoire. He seems to be back in his old form, and it was a pleasure to see how easily he made the audience laugh with his antiquated gags.

His first New York appearance and ago, to visit his friends and incidentally to play a few engagements here, said Mr. Nash, "was about twelve years ago, when I played in almost every big city in America, including San Francisco. I have also played in every city and town of any consequence in England, Ireland and Scotland. Since my last visit here I have sung to Arabi Pasha in Ceylon and to the people in far off Australia." "How long have you been on the stage?" asked the scribe. "About thirty-seven years," said Mr. Nash. "I have always made a specialty of laughing songs, but I also play the cornet, the English concertina, the horn and piano. The best proof of my unimpaired vitality is that I can play the horn as well as I ever did in my life. I made my debut in London at the old Oxford, under the direction of Charles Morton, who is now manager of the Place Palace. From that time I have been very successful. This is my fourth visit to New York. My first was in 1874, when I played at the old Comique on Broadway. I became an Elk at that time, being initiated by Tony Pastor and A. C. Moreland. I am proud to say I am still a member of the New York lodge in good standing. I am also a member of several other fraternal organizations and of the Eccentric Club in London. Quite recently I was tendered a testimonial at the Tivoli, London, under very distinguished patronage, which was a big success."

"You have entertained royalty, I suppose?" "Oh, my, yes; I was the first vocal comedian to appear before the Prince of Wales at private entertainments, and I have sung for him and other notables frequently. I have also had experience as an author. I wrote a series called 'Tales and Anecdotes by the Merriest Man Alive,' which was highly praised by the critics. I am now preparing a book called 'The Funny Man's Vade Mecum; or, A Feast of Fun,' which I think I shall publish here. It will embrace anecdotes and stories appropriate for all occasions. You know I am an omnivorous reader. I have been a constant visitor at the British Museum for twenty-eight years, and during that time I have picked up innumerable bits of information, which I find useful and valuable when I am writing. I also have a reputation among my friends as a character reader, as I have devoted a good deal of time to the study of chiromancy and kindred subjects."

"What songs have you made popular?" "Well, there are hundreds of them. I might mention 'Tootle, Tootle, Tootle on the Cornet,' 'Little Brown Jug,' 'Sister Mary Walks Like That,' and 'The Laughing Man.' I have an entirely new repertoire of songs, but shall revive some of the old ones if they are called for. Ta, ta, old chap, here comes my car."

## BILLY B. VAN HAS A LIFE WAKE.

Billy B. Van reappeared with Miner and Van's Bohemian Burlesques at the Empire Theatre, Brooklyn, on March 5, having recovered from the illness that had kept him out of the bill for several weeks, during which his role in the new burlesque, A Case of Con, was played cleverly by its author, George Totten Smith. Reports of Mr. Van's serious illness had gone abroad and it had even been rumored that he had died. A few hours before he reappeared with his company Mr. Van was in the office of the Brooklyn Empire, when a telegram came from Tom Miner. In his partner's absence Mr. Van read the message. It was from a Pittsburgh man and it said: "Write hour and place of poor Van's funeral. Want to send flowers."

Mr. Van, properly overcome by this tender solicitude for his own demise, promptly reached for a telegraph blank and replied:

Time of Van's funeral still indefinite. Wire money and will buy flowers.

During the evening performance Tom Miner came around to Mr. Van's dressing-room with \$10 that the Pittsburgh man had telegraphed "in memory of poor Van." Mr. Van, Mr. Miner and Mr. Smith collaborated in regarding the ten in silent admiration. Then, when the performance was over, they adjourned to a neighboring bistro, invited a few friends to join them, and with due solemnity proceeded to blow in that ten in memorial of Mr. Van, the comedian himself proposing the toast to the "corpse."

## JOB WELCH.



Mit laughsink ant mit shouts frin Joy,  
Der beebie fairly bubbles,  
Ven Choe Velch stants der adache ubon  
Ant dells apoudit his drubbles.

He knows apoudit der Yiddish man  
Mit viskers red ant vireish;  
But how he loined it, I know not,  
Because Choe Velch is Irish.

But nefer mind—he maigs us crin,  
Ant I haf hold a rumor;  
Besides his chokes, he also maigs  
A lot of real "manooma."

## SAPOLIO AT WEBER AND FIELDS'.

A "farrago of foolishness." Dialogue by Edgar Smith; lyrics by Harry B. Smith; music by John Stromberg. Produced March 8.

Jean Gammon	Peter F. Dalley
Flamant	Charles J. Ross
Casale	David Warfield
Fra Gourme	Lou M. Fields
Caondal	Joseph M. Weber
Joseph	John T. Kelly
Hettima	Harold T. Murey
De Potter	Walter West
Concierge	William Gaunt
Porter	Augustus Smith
Cabby	May Robson
Inspectaire De Thompson	Irene Perry
Clown	Leona Hilson
Fanny Lagrand	Helen Dunbar
Margot	Bonnie Maginn
Madame Hettima	Allie Gilbert
Dechelette	Belle Robinson
Mimi	May Edwards
Toto	
Clarice	
Bois	
Tini	

Sapolo, which, to quote the programme, is "a clean travesty on Sapho," was produced by those indefatigable managers, Weber and Fields, on Thursday evening last. It is unnecessary to state that the little music hall was packed to suffocation with the usual crowd of good-natured, fun-loving New Yorkers, who expressed their approval of the new piece by frequent laughter and unlimited applause. The travesty followed the original closely, but differed from it in the important item of suggestiveness, which is totally lacking in the burlesque. Sapolo is supposed to be engaged in a moral crusade and is trying to make Paris nice and clean. The scenes are laid at the ball at Dechelette's, a hallway in Jean's flat, Jean's lodgings, and the little house in the woods. Everything in the original play that could in any way serve as a foundation for fun making was utilized; in fact, there was too much material. On the opening night the performance was not over until long after midnight, but some heroic cutting was done at the rehearsal on Friday, so that the piece was forty minutes shorter on Friday evening.

While Sapolo is not nearly so funny as Barbara Fidgety, it is still a very entertaining burlesque. There are a good many witty lines and plenty of amusing business, so that the audience is kept in constant good humor. May Robson made her first appearance with the company, appearing by permission of Charles Frohman. She made a fairly good impression, but it is safe to say that Mabel Fenton would have been far more satisfactory in the part. Miss Robson reminded one far more of Florence Kahn in Osborn and Urayne than of Olga Nethersole. Miss Robson seemed ill at ease when it became necessary for her to do the cake walks and the dance movements which are so essential a feature of entertainments of this class. Peter F. Dalley was at his best as Jean, and did more than his share to keep things moving. Lou Fields made the hit of the evening as a rough servant girl, with a new dialect, which was a jumble of Irish and German. His every entrance and exit was the signal for an outburst of mirth. Joseph Weber was next in merit as a tough "kid" who didn't care for candy and wanted whiskey high balls and chewing tobacco. It is one of the best things he has ever done. Both he and Mr. Fields appeared as masqueraders in the ball scene. Charles J. Ross as Flamant never looked handsomer, and did his two very short scenes admirably. David Warfield added an other to his long series of hits by his impersonation of an eccentric Frenchman. His make-up was very funny and his dialect carefully studied. John T. Kelly, made up as Cupid at the ball, sang a laughing song which was warmly encored. Later on as Hettima, a French "rube," he created amusement in an Oom Paul make-up with an Irish brogue. Irene Perry, in short skirts, sang "He's My Steady," a coon song, and "Pierrot," assisted by the chorus. While Miss Perry is sadly deficient in voice, she has a very pleasant manner which carries her through very nicely. Pearl Andrews as Madame Hettima, Helen Dunbar as Dechelette, Bonnie Maginn as Mimi, Allie Gilbert as Toto, Leona Hilson, Belle Robinson, and May Edwards all helped in the success of the new burlesque.

The opening scene, a symphony in rose pink, is very beautiful, and the other three sets are tasteful and appropriate. The costumes are novel and handsome, and the chorus as pretty and lively as ever. Much credit is due Julian Mitchell for his stage-management, which was up to his usual high standard. Whirl-I-Gig, with Lillian Russell, who now enjoys the distinction of large type on the programme, and the other members of the company in their original parts, preceded Sapolo and went with a rush, as usual.

## THE REGATTA GIRL POSTPONED.

The Regatta Girl, announced for production last evening at Koster and Bial's, has been postponed until Wednesday evening, March 14.



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pleased that they have branched out for themselves and are meeting with such pronounced success. Horwitz and Bowers are the creators of the one-word song title hits, and in their latest and best compositions they have surpassed their former successes, "Because" and "Always." The new firm is offering six new songs at present. Those that appear most in demand are: "When I Think of You," "She's a Princess Just the Same," and their new one-word title song, "Wait," with which Camille D'Arville is making such a pronounced hit this season. She says it is the best song out of three hundred that she examined. "When I Think of You" is such a catchy little song that people unconsciously hum or whistle it after hearing it once or twice. The new firm has an instrumental hit in the "Quo Vadis Waltzes." Fred Bowers will long be remembered as the writer of these

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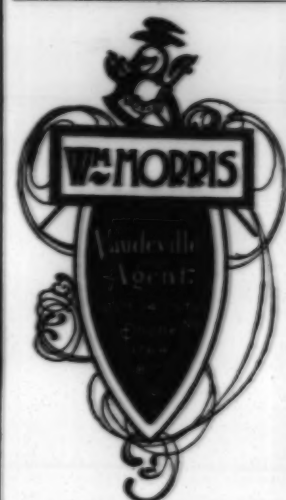


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Tony Pastor is preparing to celebrate the thirty-fifth anniversary of his entry into management, which will occur on Thursday, March 22. Mr. Pastor presented his first company to the public at Paterson, N. J., on March 22, 1865, and after a short tour in New England opened Tony Pastor's Opera House, No. 201 Bowery, now known as the People's Theatre; and he has remained in continuous management in New York city to the present time. The anniversary will be celebrated with interesting features and a greatly enlarged company.

### DICKSON RETURNS TO VAUDEVILLE.

Charles Dickson will begin another vaudeville tour on March 19, at Hurdig and Seamon's Harlem Music Hall, presenting Brandon Hurst's one-act play, A Pressing Matter, which has been successful this season with his company on the road. Later he will offer a new one-act play written by himself, the title of which is soon to








**NEW HAVEN, CONN.**—Poll's Wonderland (J. F. Poll, owner and manager): Week 5-10: Charles T.

**DETROIT, MICH.**—The Capitol Square is due week 5. No announcement for 12.—Wonderland presented week 5: Louise Gunning, who delighted her audience; Tony Farrell and Mrs. Farrell in An American Duke, Ryan and Richmond, Adele Purvis On the Simpsons, Trask and Gladden, and Deever's musical comedies.



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# TIM MURPHY'S EXTRAORDINARY NEW YORK SUCCESS

## ALAN DALE SAYS: Tim Murphy, in "The Carpetbagger," will appeal to all lovers of good acting.

It seems odd that Mr. Tim Murphy should have waited so long for the coveted opportunity of a "New York opening." It is stranger that in a city so often in the toils of slothful monkeys this actor should have been heard knocking at the gates in vain. But New York has its eccentricities; it has its wheels that run within wheels. That does not mean that it is graced invariably with the best dramatic attractions.

In "The Carpetbagger," at the Fourteenth Street Theatre last night, Tim Murphy rose like a giant above his surroundings. You know, in these snickety days, it is rather a serious matter to expect a light-hearted and unsuspecting public to rush pig-in-a-poke fashion at a play so easily named as "The Carpetbagger." There is pluck in the selection of such a title applied to a political romantic comedy, yet suggesting incoherent farce, with songs and dances and petticoats. Mr. Murphy was not afraid, however, and, as things turned out, there is not the least need for him to fear. The character of Melville Crane, Governor of Mississippi under the carpetbag régime, was so nobly, so strikingly, so artistically and so legitimately played that it held you in spite of your self. Mr. Murphy gave us a "character" that all lovers of good acting, on any stage in any city would admire. The grim, sordid, whiskey-swilling, sensual, repellent old "statesman" (serving the mark) stood forth living and pulsating. You almost forgot that you were sitting in a playhouse, right in the heart of the shopping region of this giddy metropolis. You found yourself in Jackson, Miss., with all these corrupt, scheming, unscrupulous types of a couple of decades ago, swayed by the weirdly pulsant personality of this Melville Crane. At all times during the progress of this most unusual "play" (was it a play?) you watched Mr. Murphy's extraordinary "character," the brusque, crude realism of the "touches" with which he tried to humanize his impersonation, entertained you petrifyingly. In a word, Tim Murphy proved himself to be an actor such as we never dreamed of when he cavorted through "A Texas Steer" at Mr. Charles H. Hoyt's instigation. You may hear it mooted around that he suggested Goodwin, Jefferson and John T. Raymond, but to my mind his work was sheerly original. And if you only knew how thoroughly it leeches the atmosphere of politics in the glad warmth of a theatre you would realize how completely impressive Mr. Murphy's work must have been.

The character of Melville Crane as played by Tim Murphy stands out as one of the finest pieces of acting that this season has brought forth. There is no doubt at all about that. Ten minutes at the Fourteenth Street Theatre will convince you that you are watching something unusual. Mansfield has never done anything half as good in all the sympathetic and unsympathetic characters that he has portrayed. Mr. Murphy should be dragged up town as quickly as possible. He should be accorded the freedom of the city. Actors are few and far between—and they are becoming fewer and far between. Think of this man knocking at our gates when our souls are yearning for something more stimulating than the walking gentleman in evening clothes.

ALAN DALE.

### NEW YORK DAILY NEWS.

In "The Carpetbagger," produced at the Fourteenth Street Theatre last night, a new page of our romantic history was unfolded on the stage—the South of reconstruction days, with its alien rulers, its "carpetbag" office-holders, bent on pillage, and the strenuous measures by which home rule was again achieved.

The play possesses considerable charm. Ople Read, co-author with Frank Pixley, is skilled in playing on the chord of sentiment that is attuned to both laughter and tears, and his contribution to the work is easily distinguished because of this quality. There is much that is conventional in the play, but there is excellent sentiment, neatly expressed, running through it, and at least one act that is positively charming.

For the major part the play moves in lines of quiet comedy, but the third act, toward the close, has such melodramatic episodes as a snare duel in the semi-darkness of a moonlit garden, and an attempt by the villain to force the Governor to sign a bill at the point of a pistol, to give it dramatic flavor.

The third act is where the authors get away from convention far enough to wholly charm the hearer. The scene represents a corner of the Governor's garden, and the hour is midnight. The Governor has arranged to fight a duel there with a political adversary. Meantime his young daughter has planned an elopement, and the dueling ground is the place of rendezvous. The whistle of a whippoorwill is to be the lover's signal, and while the Governor awaits his antagonist the notes of the nocturnal warbler attract his attention and lead him eventually to prevent the elopement. The "business" is well worked up, and kept the house tittering with merriment for twenty minutes. Immediately following came the duel, which is handsomely averted, and the curtain is brought down at an effective point. The other acts take place in the Governor's office, and show the episodes immediately preceding a State

election, in which the carpetbagger works out his own defeat, but wins the love of a good and handsome woman.

Mr. Murphy—Tim Murphy—created the part of Governor Crane. He established himself firmly as an eccentric comedian, in the class of Jefferson, Crane and Sol Smith Russell. His methods are more akin to those of Russell than any of the others; yet there is a droolery, a lurking spirit of humor in this creation that Mr. Russell never achieved.

"The Carpetbagger" is a play that one likes to linger over, to remember, and create happy day dreams around the principals after they have served their purpose and passed from view. It is clean, its humor is American and wholesome, and it upholds good morals.

### THE NEW YORK PRESS.

It was a personal triumph for Tim Murphy last night in the Fourteenth Street Theatre. He has been trying for a long while to bring his out of town success, "The Carpetbagger," to New York, and his chance came at last. This clever comedian never appeared to better advantage than last night. He had a character—that of a "carpetbag" Governor of Mississippi in the reconstruction period—which suited his talents admirably.

### THE SUN.

There was nothing half way about the success of Mr. Murphy. Artistically and popularly his performance of the Governor from Chicago is almost a triumph of natural and effective stage realism. In characterization the impersonation is distinctive and admirable. In the humorous scenes he seems like a personage from one of Ople Read's books. In the serious scenes he is forceful and convincing, but always subdued.

### DRAMATIC NEWS.

Mr. Murphy has a play which is sure to be popular in New York.

### THE MORNING TELEGRAPH.

## TIM MURPHY'S HIT.

His New Play, "The Carpetbagger," a Pronounced Success.

An Audience Which Filled the Fourteenth Street Theatre Placed an Enthusiastic Stamp of Approval on Star and Play.

Tim Murphy returned to New York last night and was warmly welcomed at the Fourteenth Street Theatre, where he presented "The Carpetbagger."

"The Carpetbagger" is undoubtedly the brightest play on the boards in New York. The quiet philosophy of Read dominates throughout, and the play is in consequence a constant succession of bright, witty lines. Murphy has a role that is fitted to him like a silk union suit. He lives on the stage the part assigned him, and in for the time the Yankee carpetbagger in a Southern State, surrounded by enemies, hatred and bitterness, and for a part of the time returning hate for hate and bitterness for bitterness.

### Cleverly Written; Well Staged.

It is a hard role to handle well, and yet it may be said of Tim Murphy's portrayal of Governor Crane, of Mississippi, that it might be produced in either Boston or Mobile and be equally well received. Read has treated with great craft the peculiar problems presented by the carpetbag régime, and while, in the first act of the play, Governor Crane is the ordinary spoon-stealing, chicken-thieving, woman-insulting carpetbagger, who became so infamously common throughout the South during the days just succeeding the war, his transition, through the influence of his love for a Southern woman, into a manly, straightforward official makes the char-

### THE WORLD, TUESDAY EVENING.

Murphy, as the carpetbagger Governor, who emigrated from Chicago to take control of the State of Mississippi after the struggle between the North and South, was faultless.

### THE MAIL AND EXPRESS.

On the boards of the Fourteenth Street Theatre there was presented last night a play in which this actor gave evidence of the fact that his non-admission heretofore has been New York's loss, for he is distinct, original, forceful in himself, and far above the appreciation of anything but an audience of culture and discrimination.

The play in which he appeared is called "The Carpetbagger." It is known in the provinces, and now he has come to Mecca to stand the test of metropolitan criticism for the first time, and the goods he has brought to this market were last night stamped "valuable."

### THE WORLD.

His humor was subtle and true, his pathos was tender and appealing, and his appearance and manner were picturesque and entertaining.

T. C. SAUNDERS, Manager.

acter one that the audience can like without any jar to their sensibilities.

### Murphy's Admirable Skill.

"Tell them," he says to his daughter, "when they say that all the wealth I brought to Mississippi was an empty carpetbag, that when I leave the carpetbag will be filled."

This is the keynote of the first act, and through it all runs continuously the cynical philosophy and sophistry of a man who tries to excuse his own dishonesty under the pretext that everybody about him is crooked. He holds his tools and underlings with a firm hand, and his quaint, quiet wit is that which the reading public has come to associate with "David Harum." This act is a classic and will stand with any dramatic production of the past decade for clever dialogue.

In the second act the Governor's love story begins to develop, and better work has seldom been seen in New York than Tim Murphy's scene with the Widow Fairburn in this act. It is a William H. Crane sort of role, but Murphy handles it with a skill far beyond the best work Crane ever dreamed of. He never for a moment loses the comedy point of view, never drops his slow, solemn drawl, and yet with skill that is admirable gets out of the part a full share of pathos and effectiveness. More of a plot begins to develop at this point and a stronger dramatic connection between the various parts of the play begins to build up. The ending of this act is particularly effective.

In the duel scene in the third act—for there is a duel—Murphy gave a scene that in other hands would be pure bathos. He makes it dramatic and really powerful and deserved the curtain calls he received last night.

### Got a Great Reception.

It is a pity New York has not seen more of Murphy. In his line, he is altogether too good to waste on the "provinces," and as a character actor it is to be doubted if New York can show his equal to-day. He is the legitimate successor of Jefferson.

The reception at the Fourteenth Street Theatre was cordial and hearty, and all the actors, including the dog, were called before the curtain repeatedly.

BRUCE MACDONALD.

### DRAMATIC MIRROR.

A large audience gave every evidence of hearty enjoyment of the comedy and cordially applauded the work of the players.

Mr. Read and Mr. Pixley have built a capital comedy. The lines are splendidly written, crisp, bright and forceful, the main character is drawn with skill, and the atmosphere of carpet-bagging days is retained throughout.

Tim Murphy, an excellent character actor, gave a subtle, careful, clear-cut portrait in the title part. He has done before in this city no work so fine or so delicate. And he contrives somehow to make lovable in the end a personage that might well have proven quite the reverse in hands less skilled.

The scenery was adequate and effective, and the costumes were put together with most painstaking regard for the period of the play.

### NEW YORK HERALD.

"Tim" Murphy was fitted to a play called "The Carpetbagger" by Messrs. Ople Read and Frank S. Pixley. It is a good fit and should wear well.

What Mr. Meyerfeld of the Orpheum Circuit says about James O. Barrows and his Company:

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